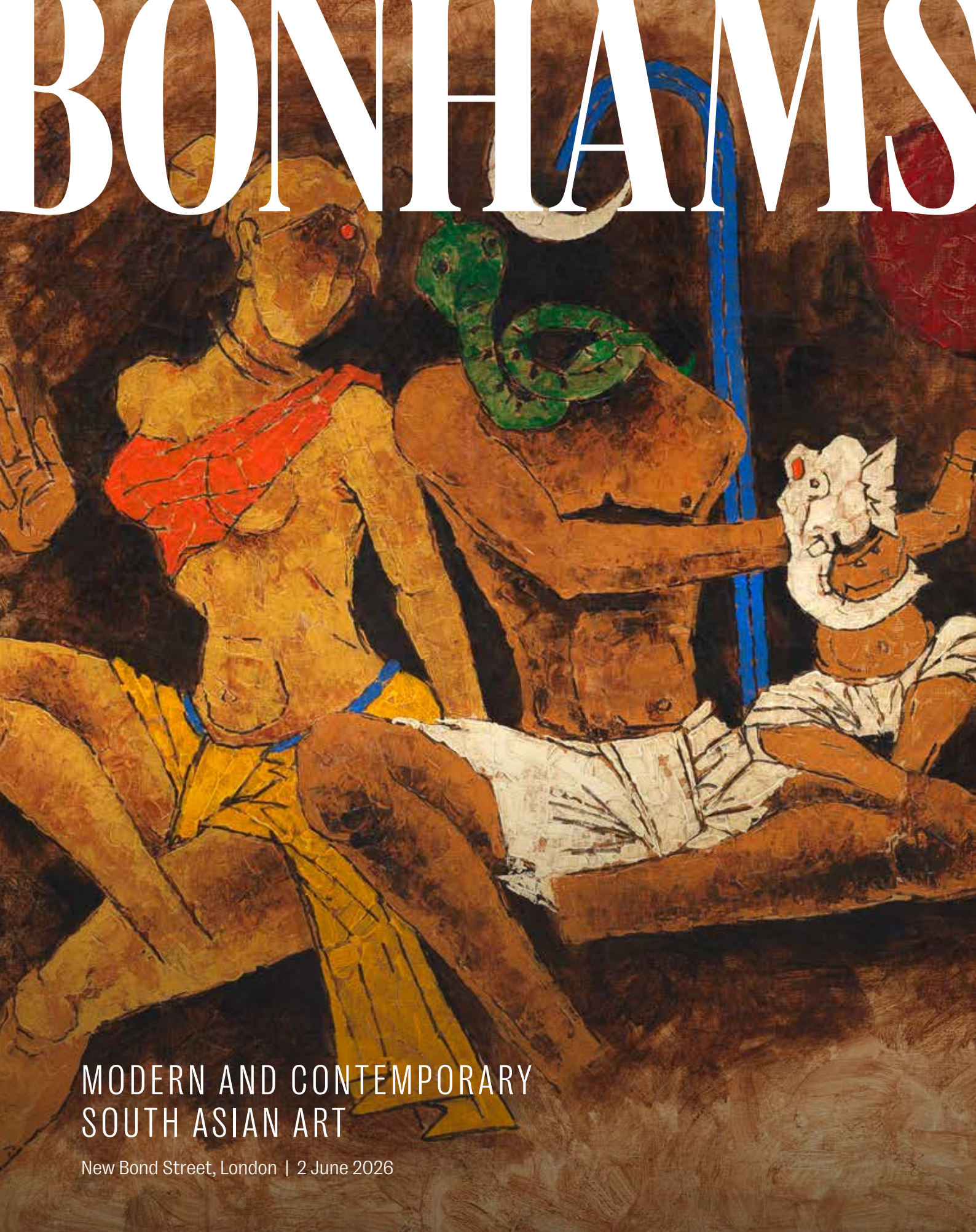


BONHAMS



MODERN AND CONTEMPORARY
SOUTH ASIAN ART

New Bond Street, London | 2 June 2026





Sabavola '66



MODERN AND CONTEMPORARY SOUTH ASIAN ART

New Bond Street, London | 2 June 2026 at 2pm GMT

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31742
Lots 1 - 94

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Cover: Lot 9
Inside front cover: Lot 8
Back inside cover: 11
Back cover: Lot 20

VIEWING

Sunday 31 May, 12 - 4pm
Monday 1 June, 9am - 5pm
Tuesday 2 June, 9am - 12pm

AUCTION START TIME

India 6.30pm
Dubai 5pm
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ENQUIRIES

Priya Singh
Head of Department
+44 (0) 7342 066720
priya.singh@bonhams.com

Louise Almeras
Cataloguer
+44 (0) 2074688209
louise.almeras@bonhams.com

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Cataloguer | Modern and Contemporary South Asian Art

Nima Sagharchi

Group Head | Middle Eastern, Islamic and South Asian Art

LONDON





Sou

ANCIENT CITY

LOT 1

1 AR

FRANCIS NEWTON SOUZA (1924-2002)

Ancient City

signed and dated 'Souza 1955' lower right
ink on paper, framed
24.5 x 34.5cm (9 5/8 x 13 9/16in).

£15,000 - 20,000

€17,000 - 23,000

US\$20,000 - 27,000

Provenance

Property from a private collection, London;

Gallery One, London;

Acquired by Édouard Léon Théodore Mesens from the above;

Acquired by Hugo & Selma van de Perre Collection, London from the estate of the above.

After six years of struggle in London following his departure from India, Francis Newton Souza executed *Ancient City* at a moment that would prove decisive in his career. In 1955, the artist finally gained critical recognition both with the publication of his autobiographical essay *Nirvana of a Maggot* and through the landmark exhibition of his work organised by Victor Musgrave at Gallery One.

Prior to his London breakthrough, Souza had travelled extensively across Europe, spending time in Paris and throughout Italy, where he absorbed the influence of the Old Masters alongside modern painters such as Pablo Picasso. By the mid-1950s, working in London, these diverse influences had coalesced in his practice, giving rise to compositions defined by precisely constructed, structural horizons, rendered with pronounced contours and a sense of depth. A founding member of the Progressive Artists' Group (PAG) in 1947, Souza helped redefine modern Indian art, rejecting pre-independence conventions and blending European modernism with an Indian sensibility.

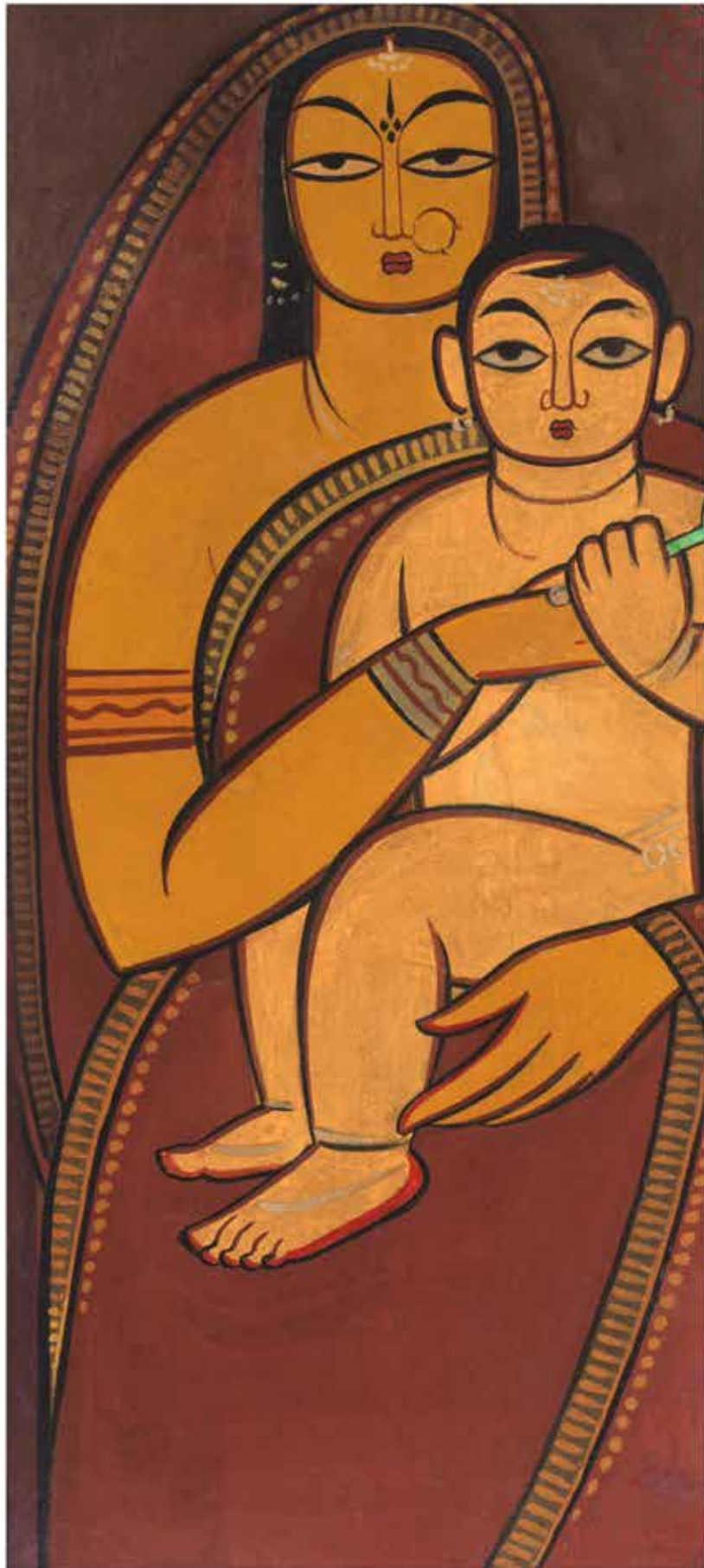
Ancient City, demonstrates Souza's striking synthesis of classical discipline and the vibrant dynamism characteristic of his early works. The city is depicted with medieval features; densely packed buildings, towers with small windows and spire-like roofs, and fortified walls enclosing the settlement. All elements are rendered in tightly defined, geometric black

outlines, creating a sense of formal precision. Rooted in the traditions of European modernism yet marked by his own distinctive style, the work combines assured linear structure with a subtle mastery of movement; trees tilt slightly, and buildings seem to possess a life of their own, as if gently shifting within the composition.

While Souza is best known for his dramatic portraits and Catholic-themed imagery, landscapes, one of his favoured subjects, remain among the most accomplished of his oeuvre. *Ancient City* is a prime example of his early landscapes, combining formal rigor with expressive intensity. Its balance of order and vitality retains the stability of his earlier style while conveying immense emotive weight, highlighting the artist's singular style that propelled him onto the international stage.

Édouard Léon Théodore Mesens was a Belgian artist, poet, musician, and key promoter of the Surrealist movement. Born in 1903, he played an important role in bringing Surrealism to a wider audience, particularly in Belgium and later in England. Mesens was closely associated with leading figures like René Magritte and helped organize exhibitions and publish works that defined the movement's provocative and dreamlike style. Beyond his work as a curator and writer, he was also active as a composer and gallery director, making him a central figure in shaping the direction and influence of Surrealism in the early 20th century.





2

JAMINI ROY (1887-1972)

Untitled (Mother & Child)

tempera on paper, framed
87.7 x 39.5cm (34 1/2 x 15 9/16in).

£15,000 - 20,000

€17,000 - 23,000

US\$20,000 - 27,000

Provenance

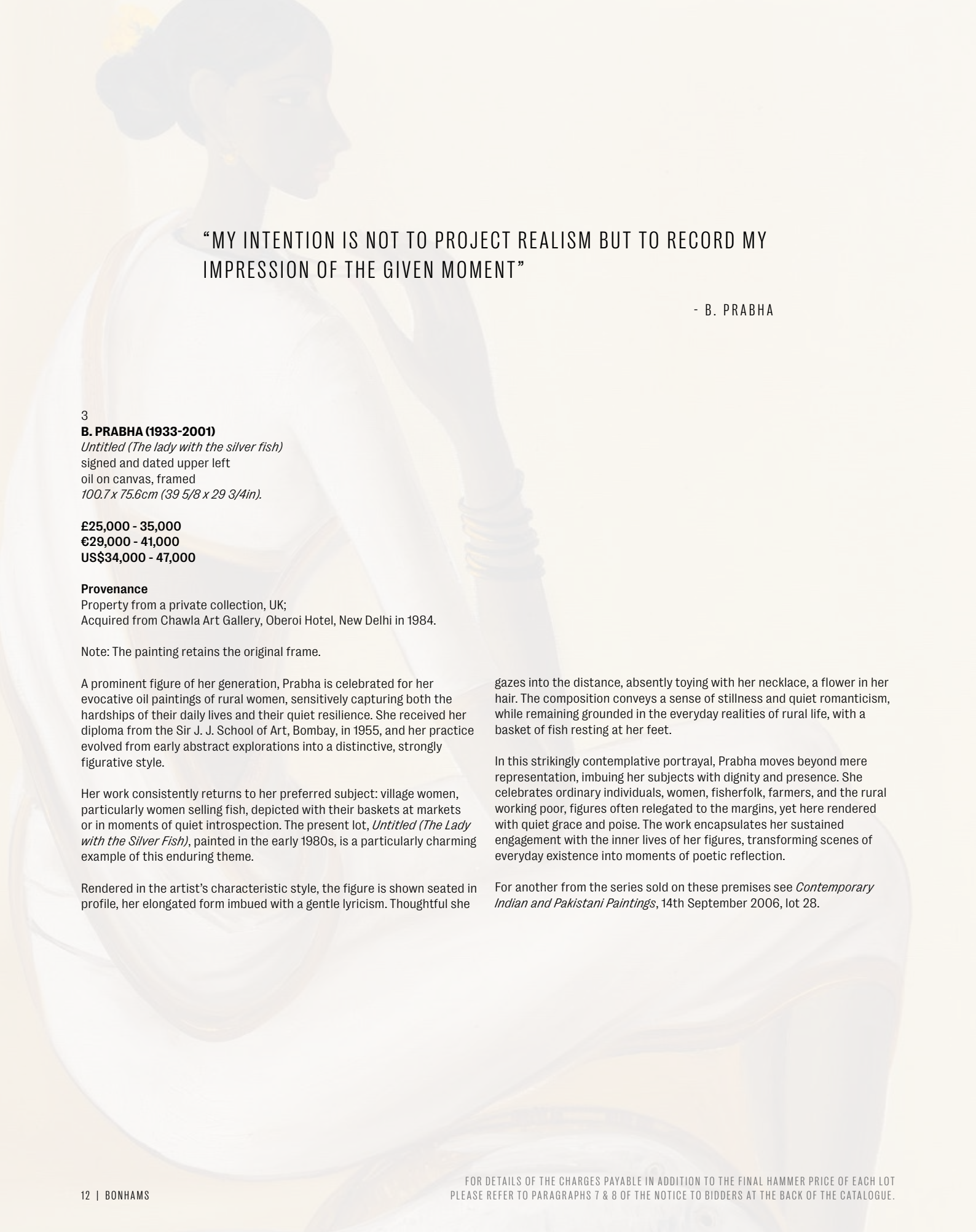
Property from a private collection, UK;

Acquired from a private collection who purchased the work in the 1950's/1960's.

The image of the mother and child is an enduring and deeply resonant theme in art history. In the Indian context, motherhood has long held a position of profound cultural significance, with maternal figures occupying a central place in both religious and visual traditions. As noted by Aishwarya Kirit of Delhi Art Gallery (DAG), the representation of motherhood has been extensively explored in Indian art, reflecting its enduring symbolic and emotional weight.

Across art history more broadly, the theme can be traced back to early devotional imagery, most notably the Madonna and Child, which emerged in Christian art as early as the 2nd–3rd century and was later immortalised in the Renaissance through artists such as Raphael, whose depictions of the divine mother and child became iconic.

In India, the theme found a distinctive expression in the work of Roy, shown in this present work, who returned to it repeatedly throughout his career. Drawing on folk-inspired aesthetics, Roy's depictions are characterised by their simplicity of form and restraint of detail, yet they powerfully convey the intimacy and emotional depth of the maternal bond. Whether depicting human or animal subjects, these works underscore the universality and enduring significance of the mother-and-child relationship as a symbol of care, protection, and continuity.



“MY INTENTION IS NOT TO PROJECT REALISM BUT TO RECORD MY
IMPRESSION OF THE GIVEN MOMENT”

- B. PRABHA

3

B. PRABHA (1933-2001)

Untitled (The lady with the silver fish)

signed and dated upper left

oil on canvas, framed

100.7 x 75.6cm (39 5/8 x 29 3/4in).

£25,000 - 35,000

€29,000 - 41,000

US\$34,000 - 47,000

Provenance

Property from a private collection, UK;

Acquired from Chawla Art Gallery, Oberoi Hotel, New Delhi in 1984.

Note: The painting retains the original frame.

A prominent figure of her generation, Prabha is celebrated for her evocative oil paintings of rural women, sensitively capturing both the hardships of their daily lives and their quiet resilience. She received her diploma from the Sir J. J. School of Art, Bombay, in 1955, and her practice evolved from early abstract explorations into a distinctive, strongly figurative style.

Her work consistently returns to her preferred subject: village women, particularly women selling fish, depicted with their baskets at markets or in moments of quiet introspection. The present lot, *Untitled (The Lady with the Silver Fish)*, painted in the early 1980s, is a particularly charming example of this enduring theme.

Rendered in the artist's characteristic style, the figure is shown seated in profile, her elongated form imbued with a gentle lyricism. Thoughtful she

gazes into the distance, absently toying with her necklace, a flower in her hair. The composition conveys a sense of stillness and quiet romanticism, while remaining grounded in the everyday realities of rural life, with a basket of fish resting at her feet.

In this strikingly contemplative portrayal, Prabha moves beyond mere representation, imbuing her subjects with dignity and presence. She celebrates ordinary individuals, women, fisherfolk, farmers, and the rural working poor, figures often relegated to the margins, yet here rendered with quiet grace and poise. The work encapsulates her sustained engagement with the inner lives of her figures, transforming scenes of everyday existence into moments of poetic reflection.

For another from the series sold on these premises see *Contemporary Indian and Pakistani Paintings*, 14th September 2006, lot 28.





KATTINGERI KRISHNA HEBBAR

LOT 4

AN IMPORTANT 1954 WORK FROM THE FORMATIVE MOMENT IN HEBBAR'S PRACTICE, WHEN THE ARTIST WAS ACTIVELY RECONCILING MODERN WESTERN TECHNIQUES WITH INDIAN THEMES AND SPIRITUAL NARRATIVES THROUGH AN INCREASINGLY STYLISED AND EXPRESSIVE PICTORIAL LANGUAGE.



‘THE LYRICISM AND SOOTHING QUALITY OF INDIAN MUSIC, THE GRACE
AND RHYTHMIC QUALITY OF INDIAN DANCE, BOTH FOLK AND CLASSICAL,
INSPIRED ME TO EXPRESS MY FEELINGS IN LINE AND COLOUR’

- KATTINGERI KRISHNA HEBBAR

4 *

KATTINGERI KRISHNA HEBBAR (1911-1996)

Untitled (Krishna tames Kaliya Nag)

signed 'Hebbar '54 lower right

oil on canvas, framed

101.5 x 101.5cm (39 15/16 x 39 15/16in).

£100,000 - 150,000

€120,000 - 170,000

US\$140,000 - 200,000

Provenance

Property from a private collection, Switzerland;

Acquired in India in 1965;

Thence by descent.

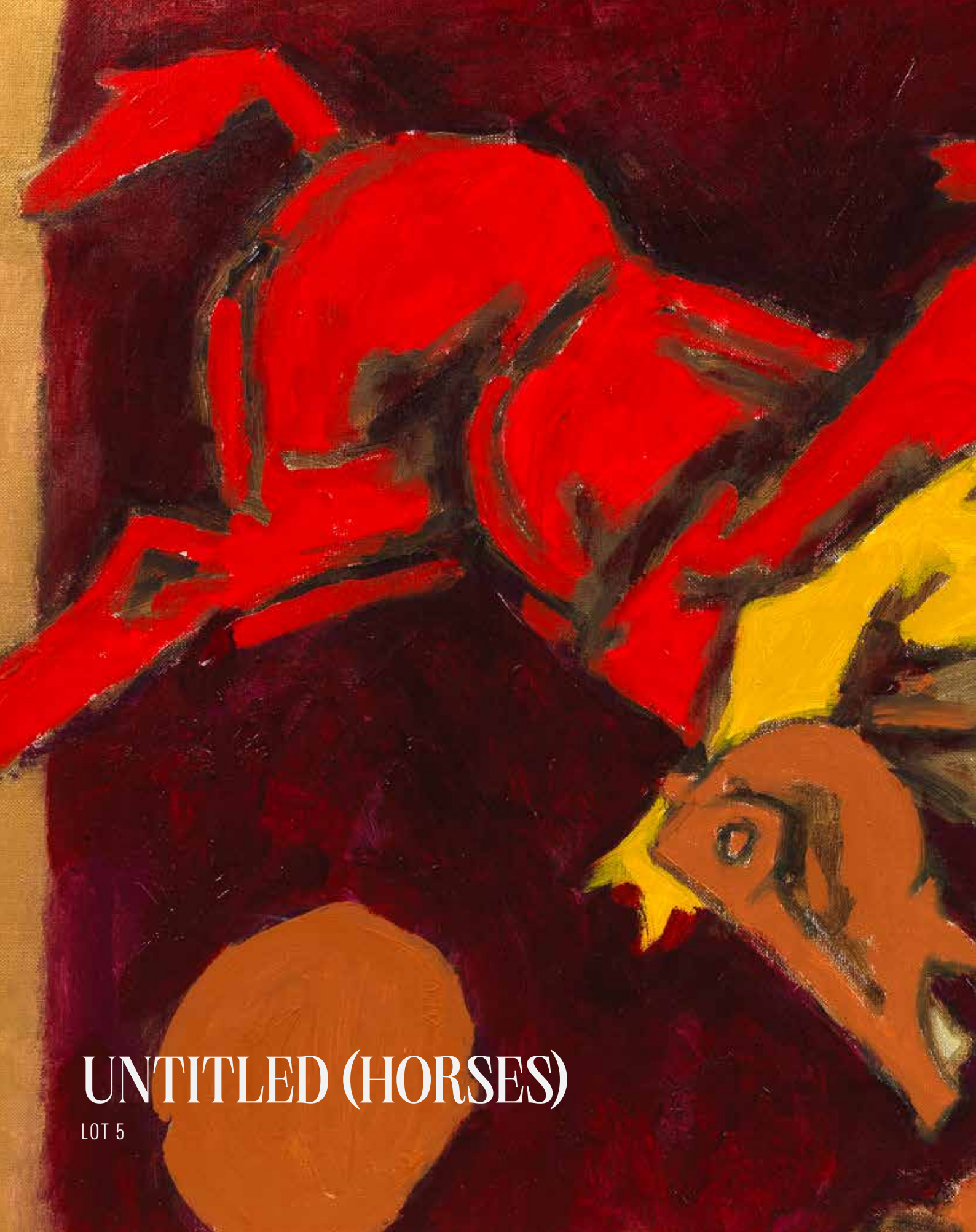
Hebbar's oeuvre is distinguished by its synthesis of diverse artistic influences, bringing together Indian classical and folk traditions with the formal and philosophical concerns of twentieth-century Western modernism. Following his initial artistic training in Mysore and subsequently at the Sir J.J. School of Art in Mumbai between 1934 and 1938, Hebbar began his professional career as an instructor at the same institution, where he taught from 1939 to 1946. A subsequent period of travel in Europe led him to study at the Académie Julian in Paris, where he encountered the works of modern masters and came under the guidance of Professor Cavaillès, whose association with the Bonnard School of Impressionism profoundly shaped Hebbar's artistic sensibility. Deeply inspired by Bonnard, as well as the Impressionists and Post-Impressionists, Hebbar gradually developed a highly individual visual language.

By the 1950s, as Western modernism increasingly moved away from naturalistic representation towards a flattened, two-dimensional pictorial space, Hebbar similarly approached each canvas as an exploration of new aesthetic possibilities and innovative formal arrangements. Painted in 1954, the present work belongs to this formative moment in Hebbar's practice, when the artist was actively reconciling modern Western techniques with Indian themes and spiritual narratives through an increasingly stylised and expressive pictorial language.

Drawing from the Hindu mythological episode of Kaliya Mardan, the painting depicts the moment in which Lord Krishna subdues the venomous multi-headed serpent Kaliya Nag, who had poisoned the waters of the Yamuna River at Vrindavan. According to the legend, Krishna famously danced upon the serpent's many heads, forcing him to abandon the river and restore harmony to the land.

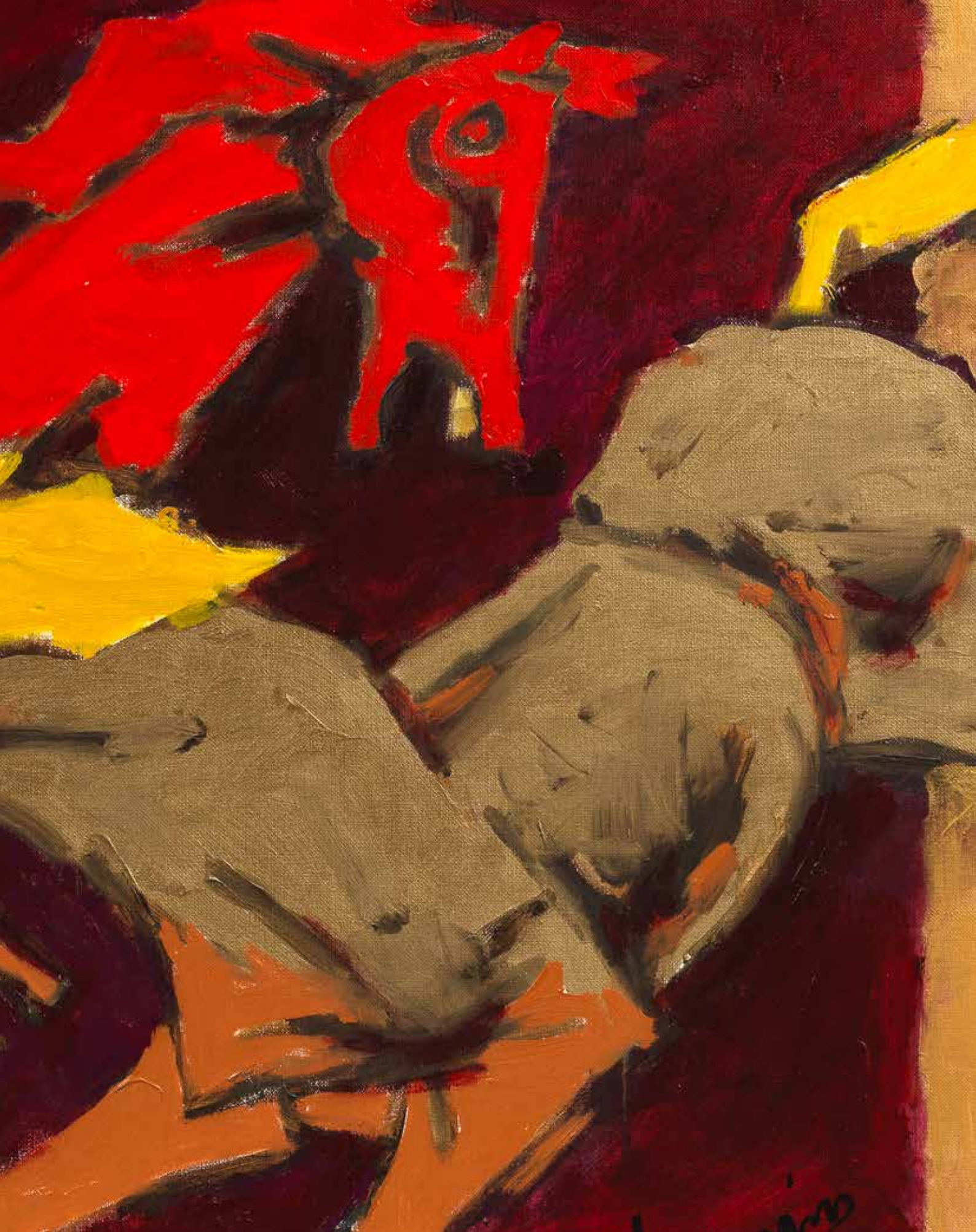
Hebbar captures this dramatic episode through a highly stylised and modern visual vocabulary. Krishna, rendered in simple contours and burst of blue tonalities traditionally associated with the deity, emerges as the central protagonist as he dances atop the serpent's writhing form. In the upper left corner, silhouetted groups of onlookers observe the scene from afar, their distant presence heightening the theatrical and spiritual intensity of the composition. Rather than focusing on narrative detail, Hebbar distils the mythological subject into rhythmic, fluid forms that convey movement, energy, and emotional resonance.

In this work, Hebbar realised his longstanding pursuit of an artistic language that synthesised the essential qualities of Indian classical and folk traditions with the technical and metaphysical concerns of Western modernism. The painting's abstracted forms and dynamic composition transform a traditional mythological episode into a powerful meditation on devotion, transcendence, and spiritual energy.



UNTITLED (HORSES)

LOT 5



‘WHEN WE LOOK AT THESE CREATURES (HORSES), WE MUST REMEMBER THAT THE ANIMAL IS NOT THE SUBJECT OF HUSAIN’S PAINTINGS: IT IS THE DAEMONIC PRINCIPLE THAT HE DEPICTS, AND TO HIM IT IS NEITHER GOOD NOR BAD.’

- RICHARD BARTHOLOMEW IN *MAQBOOL FIDA HUSAIN*, BY K. BIKRAM SINGH, PG. 177.

I HAVE NOT SEEN THESE WILD ANIMALS IN THE JUNGLE. I HAVE SEEN THEM IMPRISONED IN STONE ON THE WALLS OF KHAJURAHO, KONARK, MAHABALIPURAM - THE TEMPLES OF MEDIEVAL INDIA.

- M.F HUSAIN.

5 *

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Horses)

signed ‘Husain’ lower right

acrylic on canvas, framed

72.9 x 91.7cm (28 11/16 x 36 1/8in).

£100,000 - 150,000

€120,000 - 170,000

US\$140,000 - 200,000

Provenance

Property from a private collection, China;

Vadehra Art Gallery;

Acquired from Seoul Auction, *Spring Hong Kong Sale*, 26th May 2013, Lot 00069.





Few motifs are as synonymous with Husain's artistic identity as the horse. Across decades, the animal served him as symbol, gesture, and kinetic force, at once historical, mythic, and deeply personal. In *Untitled (Two Horses)*, Husain returns to this enduring subject with a composition that radiates heat, velocity, and raw vitality.

Two horses dominate the canvas, each thrusting inward from opposing sides. From the left, a horse rendered entirely in saturated red lunges forward, its form condensed into muscular planes of colour. From the right emerges its counterpart, painted in earthy browns, with a vivid yellow mane and tail and orange head and forelegs. The chromatic opposition, red against maroon and gold creates a charged visual dialogue. Rather than meeting, the horses face in different directions, their divergent gazes generating a tension that animates the pictorial field.

The background, a deep maroon, intensifies the warmth of the palette. A yellow sun glows in the lower left, echoing the tones of the border, a band of yellow and brown that frames the composition like a halo of heat. The entire surface appears to pulsate. Husain's brushwork is vigorous and unrestrained; pigment is laid down with confidence, leaving visible strokes that amplify the sense of movement.

The horses themselves are quintessential Husain. Their hooves dissolve into abrupt terminations, a characteristic stylistic device that denies anatomical completion in favour of expressive force. Teeth are bared, suggesting ferocity or exultation, and the angularity of their heads recalls both Cubist fragmentation and the dynamism of Indian miniature painting reinterpreted through modernist abstraction. Husain's horses are never merely animals; they are emblems of energy, power, and creative spirit. He often linked them to memories of his childhood, where he observed ceremonial processions and the muscular grace of working animals, impressions that later merged with his fascination for equine imagery in Islamic and Rajput painting traditions.

In *Untitled (Two Horses)*, the opposing orientations of the figures may be read as a study in duality, conflict and balance, instinct and restraint, past and present. The red horse, urgent and incandescent, embodies passion and immediacy; the ochre horse, grounded in earth tones, suggests stability and continuity. Yet neither dominates. Instead, their coexistence produces a rhythmic equilibrium within the frame.

The sun, low and glowing, reinforces the atmosphere of warmth and vitality. It is not a distant celestial body but an active participant in the painting's energy field, echoing the yellows in the mane and border and binding the composition into a unified chromatic system. The maroon ground acts as both void and furnace, a space from which the horses surge forward and into which they might equally dissolve.

Throughout his career, Husain used the horse as a vehicle for exploring movement and emotion without reliance on facial expression or narrative detail. By stripping the figures of hooves and refining their forms to angular essentials, he distilled motion to its essence. The result in this canvas is an image that feels perpetually in flux, suspended between charge and release.

Untitled (Two Horses) exemplifies Husain's ability to fuse indigenous references with modernist formal experimentation, creating a visual language that is immediately recognisable and unmistakably his own. The painting does not depict a moment of action; it embodies action itself, an arena of colour and form where energy is both subject and substance.

For a similar work sold on these premises see Bonhams, *Modern & Contemporary South Asian Art*, 4th June 2025, lot 17.



YANTRA V

6 *

SOHAN QADRI (1932-2011)

Yantra V

signed 'Qadri 07' lower right

ink, dye and incision on handmade paper, framed

139 x 99.5cm (54 3/4 x 39 3/16in).

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 20,000

Provenance

Property from a private collection, Canada;

Acquired from Sundaram Tagore gallery, India

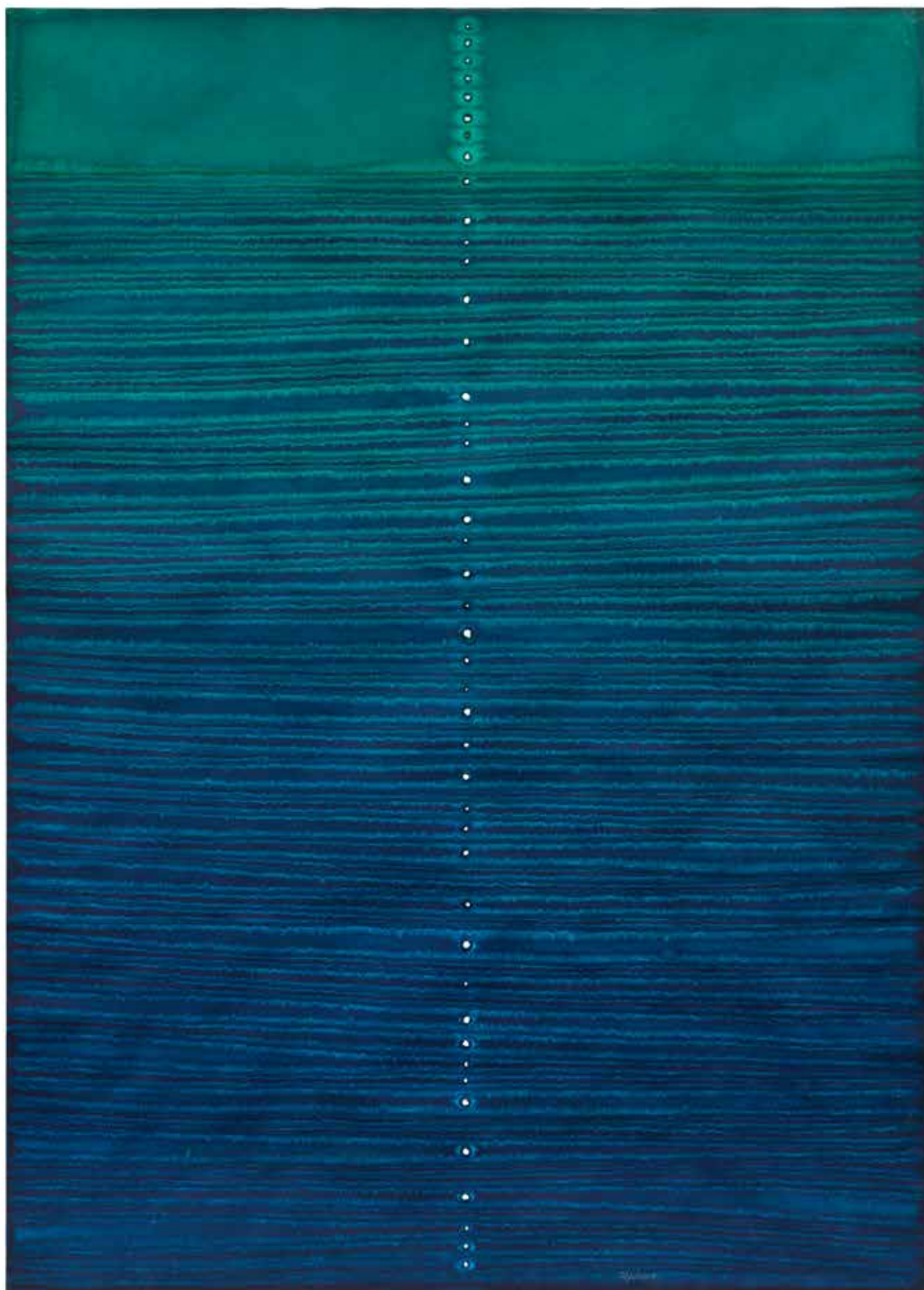
An important figure in India's modern abstraction, Qadri sought to express not the outward appearance of things but their inner significance.

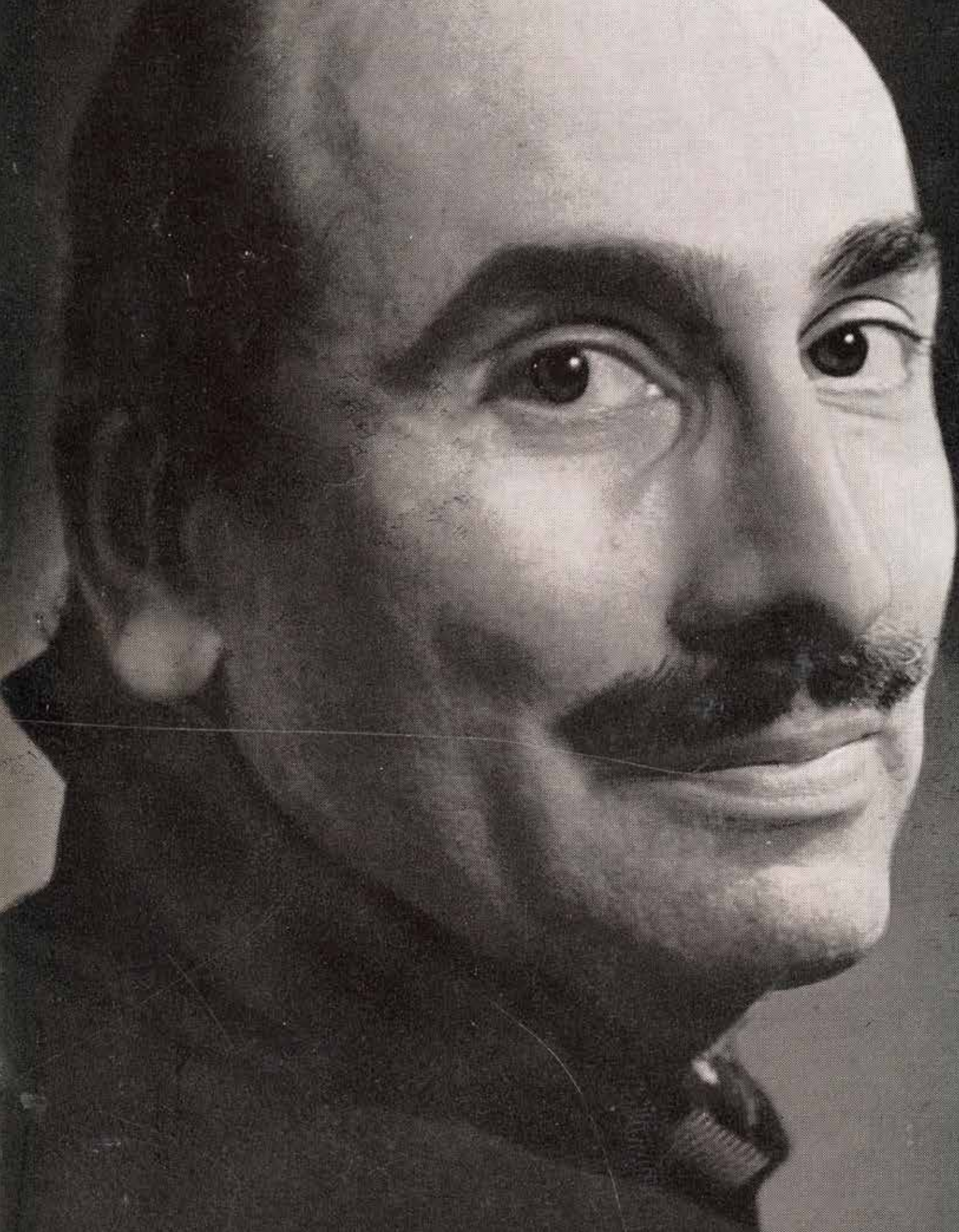
An artist, poet, and tantric practitioner, Qadri created minimalist contemplative compositions imbued with a strong sense of spirituality. Largely self-taught, he developed his own pigments and worked primarily on paper.

Qadri began his artistic journey with figurative works, gradually moving toward abstraction before ultimately abandoning representation altogether in a search for transcendence. His compositions frequently incorporate symbolic forms reminiscent of Tantric and ritual imagery, such as *bindus* and *yonis*. As the artist noted: *"I love to create symbols, which for me mean energy. The essence of my paintings is energy. (...)".* He thought that creating figurative visuals would *"destroy the painting."*

In *Yantra V*, Qadri achieves a refined harmony of form, light, and texture. The incised, gestural mark-making on the paper creates a rhythmic presence across the surface. The work's restrained monochrome halo of blue ink and dye conveys an almost meditative quality to the viewer. The choice of a monochrome primary colour also resonates with Tantric theories of colour and their psychological effects, aligned with the aesthetic principle of *rasa*. Blue, a cool colour, denotes energy, with each hue possessing a different vibration: vigorous when warm and gentle when cool. *Yantra V* refers to the sacred Sanskrit term for a ritual "instrument" or "tool".

In Hindu and Tantric traditions, yantras are mystical geometric diagrams used as aids to meditation, mapping a spiritual journey from the outer world toward the central *bindu*, the point symbolising the divine. Executed toward the end of the artist's career, *Yantra V* reflects Qadri's mastery of meditative abstraction, with incised lines punctuated by dots that subtly recall the movement toward the *bindu*.





THE BREAK THROUGH

PROPERTY FROM THE ESTATE OF BENTLEY MORRIS

LOT 7

AN EXCEPTIONALLY IMPORTANT WORK FROM THE MOST SEMINAL MOMENT IN THE ARTIST'S CAREER. EXECUTED AT A PIVOTAL JUNCTURE, THE PAINTING BRINGS TOGETHER MANY OF SABAVALA'S DEFINING TROPES; HIS RESTRAINED GEOMETRY, MEDITATIVE STILLNESS, AND A NUANCED ORCHESTRATION OF TONAL RELATIONSHIPS, REALISED HERE WITH A NEW SENSE OF PURPOSE AND RESOLUTION.



‘OVER THE PAST SEVERAL YEARS, VIVID COLOUR AND AN EXTROVERTED
EXPRESSION OF THE SENSES HAVE DISAPPEARED FROM MY CANVASSES. I
HAVE BEEN SEDUCED BY A PALETTE OF BROKEN TONES...BY A VISIBLE SEARCH
FOR A MORE DISTILLED ESSENCE. I THINK THAT SO MUCH CAN BE SAID BY
THE HALF-TONE THAN BY THE BLATANCY OF PRIMARY COLOUR... I PREFER TO
HAUNT A MYSTERIOUS WORLD OF VEILED LIGHTS AND SUDDEN DISCOVERIES.’

- JEHANGIR SABAVALA

‘OVER THE YEARS, I HAVE FOUND MYSELF IRRESISTIBLY DRAWN TO THE
STILL, SOLITARY WORLD OF THE BARE LANDSCAPE, WITHIN WHICH MAN, IF
PRESENT, IS A NOTATION, A LOST FUGITIVE OR A PILGRIM.’

- JEHANGIR SABAVALA

7 *

JEHANGIR SABAVALA (1922-2011)

The Break Through

signed and dated ‘Sabavala ‘66’ lower right; signed, titled and dated ‘The
Break Through’ By Jehangir Sabavala 1966 verso
oil on canvas, framed
50.8 x 101.6cm (20 x 40in).

£300,000 - 500,000

€350,000 - 580,000

US\$410,000 - 680,000

Provenance

Property from the Estate of Bentley Morriss (1923-2025), Los Angeles,
California;
Acquired from the artist.

Published

Ranjit Hostoke, *The Crucible of Painting: The Art of Jehangir Sabavala* pg.
109 lower right (photographed), 2005.

Exhibited

Mumbai, Gallery Chemould, Jehangir Sabavala, 17-26 November 1966
New Delhi, Kunika Chemould Art Centre, Jehangir Sabavala, 12-21
December 1966

Sabavala's *The Breakthrough* stands as a seminal moment in the artist's career, a work in which his painterly language coalesces with remarkable clarity and conviction. Executed at a pivotal juncture, the painting brings together many of Sabavala's defining tropes; his restrained geometry, meditative stillness, and a nuanced orchestration of tonal relationships, realised here with a new sense of purpose and resolution.

Sabavala's formation as an artist was both cosmopolitan and rigorous. Born into a Parsi family in Bombay, he trained at the Sir J.J. School of Art before continuing his studies in Europe, attending institutions such as the Heatherley School of Fine Art in London and later the Académie André Lhote in Paris. His exposure to European modernism, particularly the structural discipline of Cubism and the colour sensibilities of Post-Impressionism, left a lasting imprint on his practice. Yet, unlike many of his contemporaries, Sabavala absorbed these influences into a deeply personal idiom marked by restraint, lyricism, and introspection rather than overt experimentation.

The Breakthrough epitomises his long standing desire to evolve a palette of broken tones, muted, interwoven hues that dissolve into one another rather than assert themselves in isolation. The painting's surface is built through subtle gradations of browns, greys, and ochres, which merge almost imperceptibly, creating an atmosphere that feels at once cohesive and elusive. This chromatic diffusion lends the work a haunting, contemplative quality, as if the landscape exists in a suspended state between memory and perception.

Notably, the painting is devoid of human presence. This absence is not a void but a deliberate strategy, allowing the landscape itself to assume a quiet, metaphysical significance. Sabavala's worlds are rarely populated; instead, they invite the viewer into a space of solitude and reflection, where time appears slowed and interiority takes precedence over narrative.

The genesis of *The Breakthrough* can be traced, in part, to Sabavala's travels in South India a year earlier. His visit to Hampi, the site of the ruins of the Vijayanagara Empire proved particularly formative. There, he encountered a landscape marked by ancient stone formations, low undulating hills, and the quiet presence of water. The stillness of an artificial lake along the Tungabhadra River, straddling the border between Karnataka and Andhra Pradesh, left a profound impression on him. This

sense of stillness and spatial clarity finds resonance in the painting; the architectural arrangement of rocky shorelines, the gentle rise of hills, and the interplay between river, lake, and sky all echo his experience of that terrain. The predominance of earthy browns further anchors the work in this remembered geography, filtered through the artist's introspective vision.

The title itself, *The Breakthrough*, is revealing. It suggests a moment of self-recognition, an acknowledgment by Sabavala that he had arrived at a new level of artistic coherence. The painting marks not just a technical or stylistic advance, but an opening, an expansion into a more assured and deeply felt mode of expression. In this sense, the 'breakthrough' is both personal and painterly, signalling the emergence of a mature voice that would define his subsequent oeuvre.

Bentley Morriss (June 29, 1923 – August 14, 2025) lived a long and accomplished life, passing away at 102. Born in Chicago to immigrant parents, he moved to Los Angeles after his father's early death. During World War II, he served in the Coast Guard as a radio announcer, which launched a career in broadcasting. After the war, he worked as an actor and announcer for major radio networks and even announced the Academy Awards before television broadcasts became standard.

Morriss later transitioned into business, founding an advertising agency and then co-founding the publishing company Holloway House in 1959. He played a pivotal role in shifting its focus toward African American writers and audiences following the 1965 Watts riots, helping publish influential works like *Pimp* by Iceberg Slim and creating platforms such as *Players* magazine.

Beyond his professional achievements, one of the defining aspects of his life was his 72-year marriage to his wife, Sonia. They met in the 1940s and built a deeply devoted partnership, raising two children together in Beverly Hills. Their life was filled with shared passions; travel, where 'The Break Through' was likely acquired, dancing, tennis, theatre, and regular social traditions like weekly dinners. Sonia was a central presence in his life until her passing, and their enduring relationship stood as a cornerstone of his personal story.

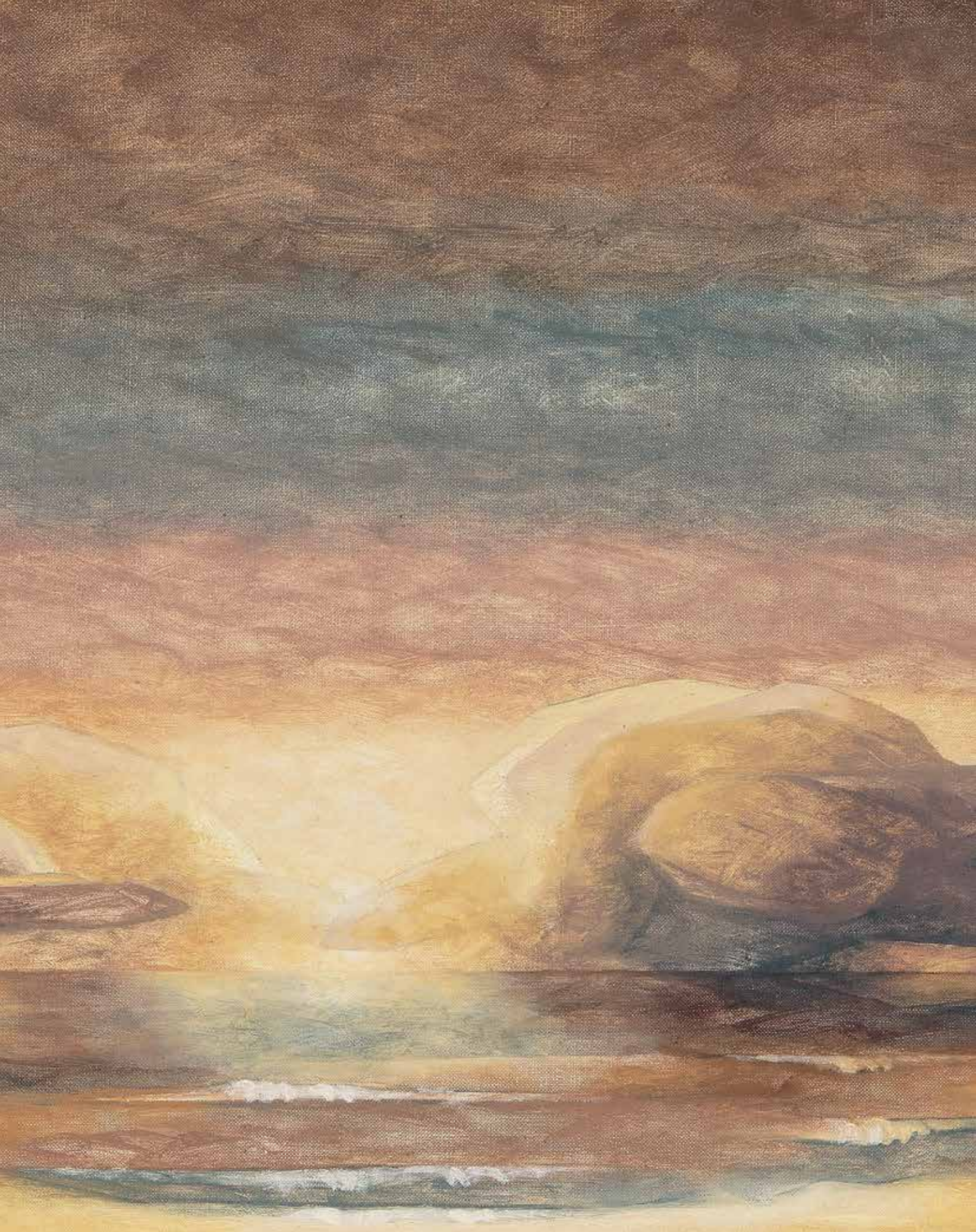
For a similar work sold at Christies, see *South Asian Modern & Contemporary Art*, 17th September 2025, lot 773.



jehangir
sabavala



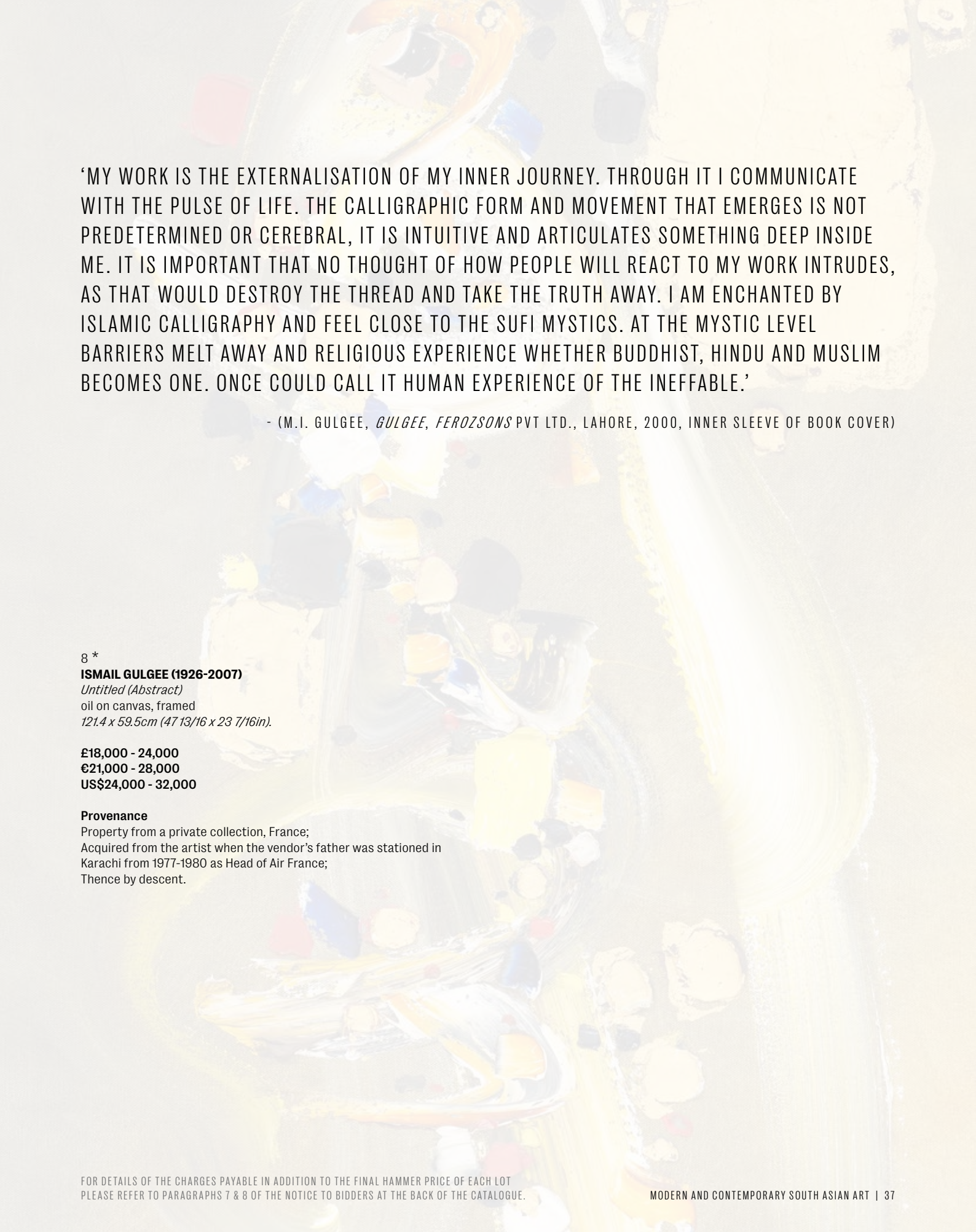
sponsored by gallery chemould, at the multipurpose hall, museum compound, bombay: 17th to 26th nov. '66
also at kunika-chemould art centre, cottage industries emporium, janpath, new delhi: 12th to 21st dec. '66





Sabavala '68





‘MY WORK IS THE EXTERNALISATION OF MY INNER JOURNEY. THROUGH IT I COMMUNICATE WITH THE PULSE OF LIFE. THE CALLIGRAPHIC FORM AND MOVEMENT THAT EMERGES IS NOT PREDETERMINED OR CEREBRAL, IT IS INTUITIVE AND ARTICULATES SOMETHING DEEP INSIDE ME. IT IS IMPORTANT THAT NO THOUGHT OF HOW PEOPLE WILL REACT TO MY WORK INTRUDES, AS THAT WOULD DESTROY THE THREAD AND TAKE THE TRUTH AWAY. I AM ENCHANTED BY ISLAMIC CALLIGRAPHY AND FEEL CLOSE TO THE SUFI MYSTICS. AT THE MYSTIC LEVEL BARRIERS MELT AWAY AND RELIGIOUS EXPERIENCE WHETHER BUDDHIST, HINDU AND MUSLIM BECOMES ONE. ONCE COULD CALL IT HUMAN EXPERIENCE OF THE INEFFABLE.’

- (M.I. GULGEE, *GULGEE*, FEROZSONS PVT LTD., LAHORE, 2000, INNER SLEEVE OF BOOK COVER)

8 *

ISMAIL GULGEE (1926-2007)

Untitled (Abstract)

oil on canvas, framed

121.4 x 59.5cm (47 13/16 x 23 7/16in).

£18,000 - 24,000

€21,000 - 28,000

US\$24,000 - 32,000

Provenance

Property from a private collection, France;

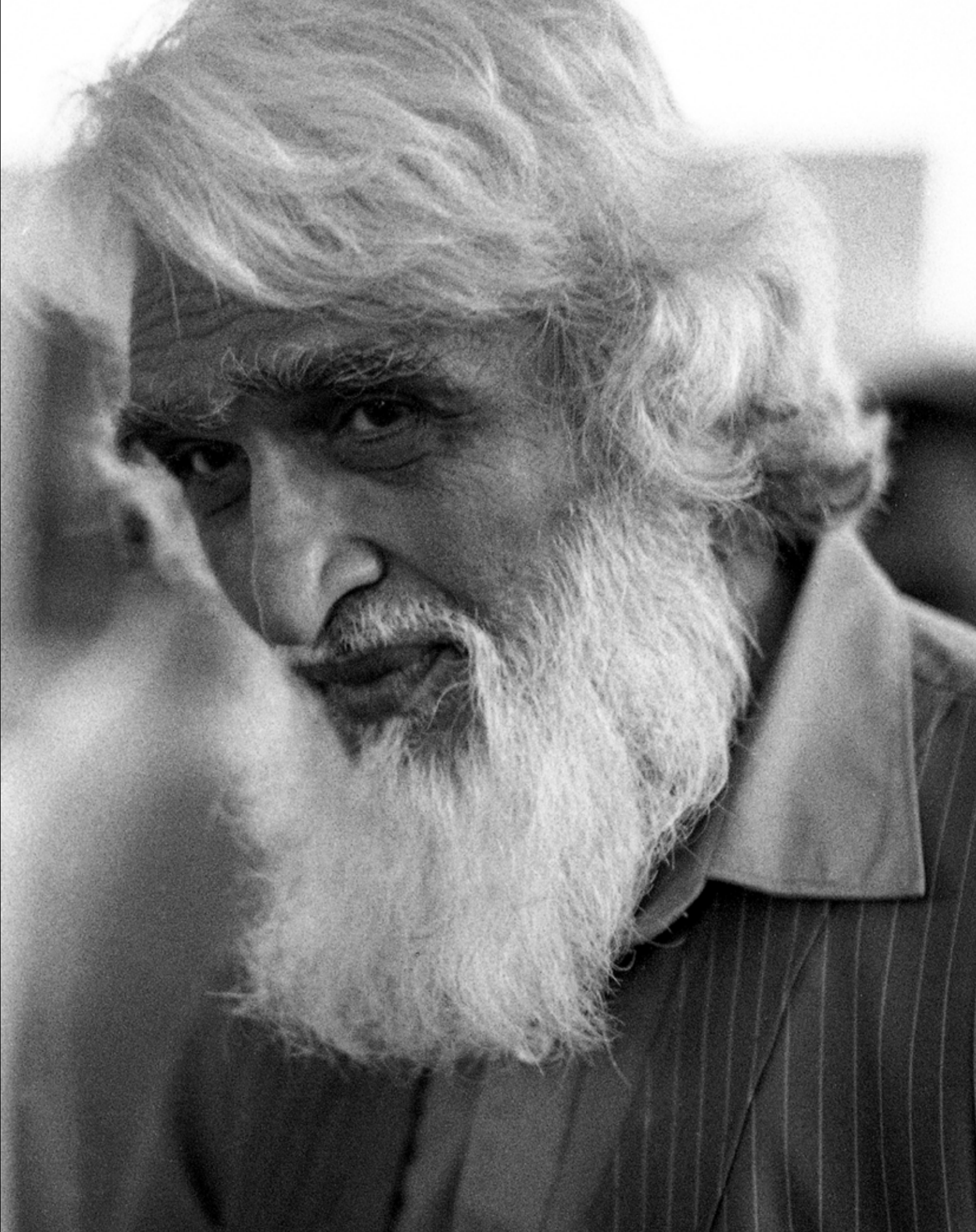
Acquired from the artist when the vendor's father was stationed in Karachi from 1977-1980 as Head of Air France;

Thence by descent.

MAQBOOL FIDA HUSAIN

LOT 9

A MONUMENTAL OIL ON CANVAS MEASURING 109 × 137 CM,
UNTITLED (SHIVA, PARVATI & GANESH) STANDS AS A COMMANDING
EXAMPLE OF HUSAIN'S ABILITY TO SYNTHESIZE MYTHOLOGICAL
SUBJECT MATTER WITH A DISTINCTLY MODERN VISUAL LANGUAGE.







9 *

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Shiva, Parvati & Ganesh)

signed 'Husain' in English and Devanagari and dated '77 lower right; signed

'Husain' in Devanagari and English verso

oil on canvas, framed

106.7 x 134.6cm (42 x 53in).

£300,000 - 500,000

€350,000 - 580,000

US\$410,000 - 680,000

Provenance

Property from a private collection, India.

Published

K. Bikram Singh, *Maqbool Fida Husain*, 2008, pg. 155.

The Hindu Newspaper, Monday 11th June 2007, Front Cover.

Exhibited

Titans of Time, by Tao Art Gallery, Mumbai, 20th April - 15th May 2023.







Husain's *Untitled (Shiva, Parvati and Ganesh)* from 1977 is a monumental oil on canvas measuring 109 × 137 cm, and stands as a commanding example of the artist's ability to synthesize mythological subject matter with a distinctly modern visual language. Exhibited in 2023 and published in *Maqbool Fida Husain* by Rahul and Art, the painting occupies a significant place within Husain's exploration of Hindu iconography, where divinity is both reimagined and dynamically reanimated.

The composition is anchored by the central figure of Shiva, flanked by Parvati to the left, while the child deity Ganesh sits upon Shiva's lap to the right. This familial triad, one of the most revered in Hindu mythology, embodies cosmic balance: Shiva as the force of destruction and transformation, Parvati as fertility and *shakti*, (creative energy), and Ganesh as the remover of obstacles and harbinger of auspicious beginnings. Husain captures not only their iconographic identities but also their intimate relationality, presenting them as a unified yet hierarchically structured presence.

A striking feature of the work is Husain's reconfiguration of Shiva's form. The deity's head is replaced by a serpent, a bold and unmistakable signature within Husain's visual lexicon. This substitution amplifies Shiva's association with primal energy, regeneration, and the cyclical nature of existence. The serpent, coiled and alert, becomes both head and symbol, collapsing identity into essence. Complementing this is Shiva's staff, upon which rests the crescent moon, another key attribute traditionally linked to the God. The moon, delicately poised, signifies time, rhythm, and cosmic order, reinforcing Shiva's role as a mediator between destruction and renewal.

Ganesh, seated calmly on Shiva's lap, holds a vivid red earth in his hand. This orb, radiant against the darker tonalities of the painting, introduces a focal point of *urja* (energy) and *jeevan* (life force). It may be read as a symbol of creation, continuity, or divine illumination, an inheritance of cosmic power passed through the familial line. Parvati, positioned to Shiva's left, provides a stabilizing counterpoint. Her presence is both grounding and generative, anchoring the composition while also participating in its upward, levitating movement.

Indeed, the entire grouping appears to hover, suspended in a weightless state that heightens their divinity. This sense of levitation removes them from the constraints of earthly space, situating them instead within a metaphysical realm. Their emergence from a deep black background further intensifies this effect. The darkness gradually gives way to warmer brown tonalities, a chromatic transition that is characteristic of Husain's work, suggesting both materiality and transcendence, as though the figures are coalescing from the void into form.

To the left of Parvati, a hand gesture, rendered with two fingers raised and two folded introduces a subtle yet potent symbolic element. This mudra like form may be interpreted as a gesture of blessing or instruction, evoking spiritual communication and divine assurance. It acts as a visual bridge between the sacred figures and the viewer, extending the painting's metaphysical resonance outward.

Through bold lines, flattened planes, and a restrained yet evocative palette, Husain demonstrates his mastery of oils, a medium that allows for both immediacy and control. The painting encapsulates his unique ability to merge narrative, symbolism, and abstraction, presenting deities not as distant icons but as living, breathing presences. In *Untitled (Shiva, Parvati and Ganesh)*, Husain transforms a sacred familial grouping into a modernist vision of cosmic unity, at once intimate, powerful, and timeless.



10 AR

CHINTAMONI KAR (1915-2005)

Untitled (Mother & Child)

engraved 'C Kar 1985' lower left

bronze

29 x 18.5 x 13.5 cm (11 7/16 x 7 5/16 x 5 5/16 inch)

£6,000 - 8,000

€6,900 - 9,300

US\$8,100 - 11,000

Provenance

Property from a private collection, London;

Acquired from the artist;

Acquired from the above.

Kar is recognised as one of the leading figures of modern Indian sculpture. He trained under Giridhari Mahapatra, a traditional Oriya sthāpati, a temple carver, whose influence shaped his early approach to form.

Initially associated with the Bengal School, Kar later moved beyond its aesthetic. His studies at the Académie de la Grande Chaumière and with Italian sculptor Victor Giovanelli between 1938 and 1939 marked a decisive shift, exposing him to European modernism and informing a more simplified, expressive sculptural language.

Untitled (Mother and Child), reflects this synthesis. While its stylised treatment suggests modernist influence, the work remains grounded in South Asian sculptural traditions and iconography. Its smooth, reductive forms and the absence of facial features elevate the figures from portraiture to archetype, engaging the universal theme of the mother and child. Kar occupies a key position among artists who sought to reconcile international modernism with a developing postcolonial identity, and this particular present work stands as a compelling expression of this balance.



11 *

LAIN SINGH BANGDEL (1919-2002)

Untitled (Landscape)

signed 'Bangdel' lower right, circa 1970s

oil on canvas, framed

53 x 41.7cm (20 7/8 x 16 7/16in).

£8,000 - 12,000

€9,300 - 14,000

US\$11,000 - 16,000

Provenance

Property from a private collection, USA.

Acquired from a charity shop in Central Oregon, U.S.A.

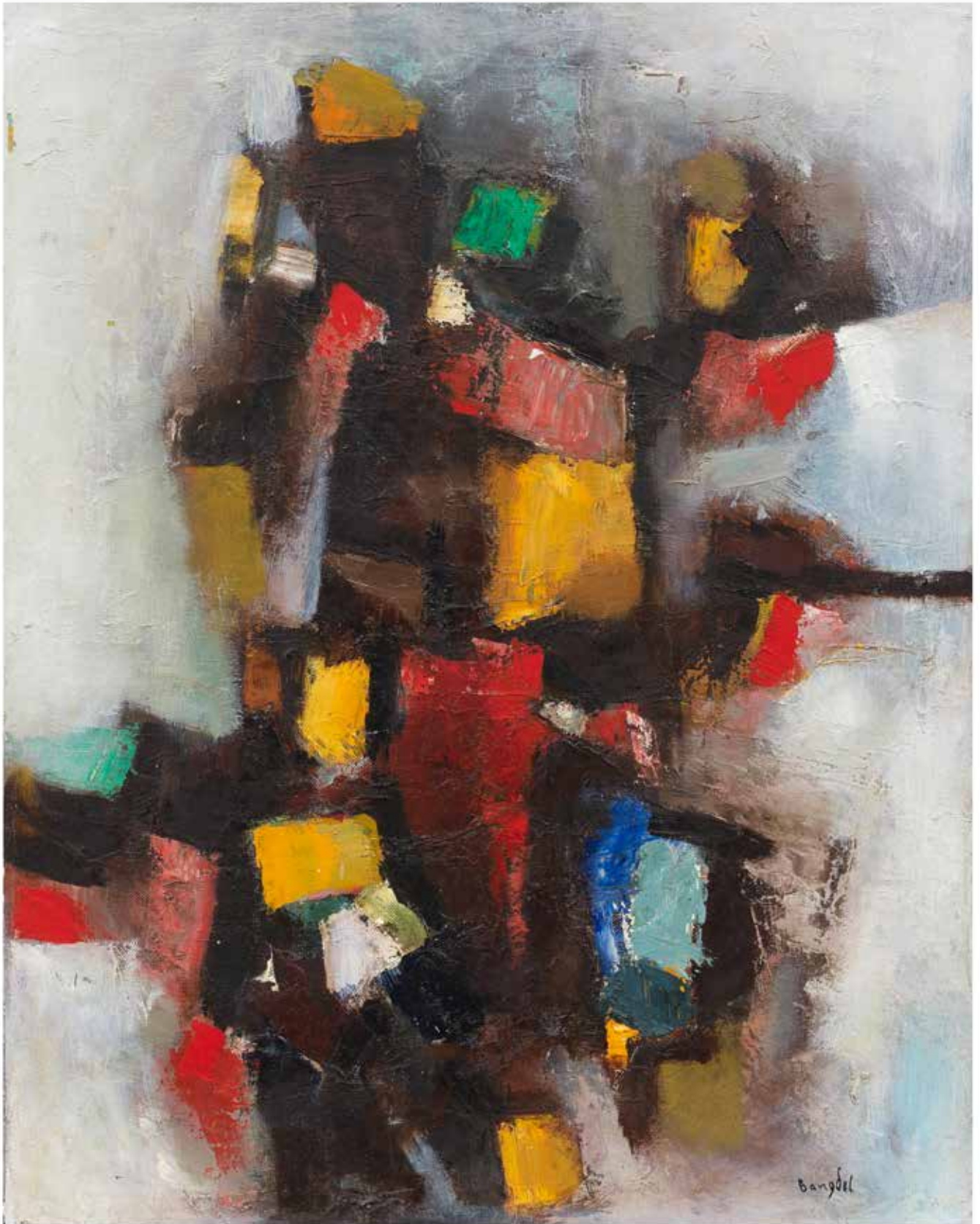
Bangdel was one of Nepal's most influential modernists, a painter, novelist, art historian, and critic whose work bridged Himalayan traditions and global modernism. Born in 1919 in Darjeeling, he spent formative years in Calcutta and later in Paris, where he encountered European avant-garde movements. These experiences profoundly shaped his artistic language. Returning to Nepal in the 1960s, Bangdel became a central force in introducing modern art to the country, not only through his canvases but also through his writings and advocacy. His polymathy lay in this dual commitment: he was as attentive to cultural history and literary expression as he was to colour, form, and painterly experimentation.

Bangdel's quintessential style evolved from early figurative and impressionistic tendencies into a bold, expressive abstraction. By the late 1960s and 1970s, his work had shed literal representation almost entirely, favoring emotional resonance over depiction. His canvases pulse with energy—layered, textured, and saturated with colour fields that seem to breathe. He often worked with a gestural intensity, allowing paint to accumulate, collide, and dissolve, creating compositions that feel both spontaneous and deeply controlled.

His 1970s painting *Untitled (Landscape)* exemplifies this mature phase. The 'landscape' of the title is not a place one can locate on a map; instead, it is an interior terrain, a psychological and sensorial field. The canvas erupts in a riot of colours—deep, smouldering reds that suggest both earth and fire; pulsating yellows that radiate a near-electric vitality; and dark, anchoring blacks that carve out depth and tension. These colours do not sit passively; they press against one another, overlap, and at times seem to resist containment, generating a sense of movement across the surface.

Abstraction here is not an escape from reality but a distillation of it. Bangdel's handling of colour transforms the idea of landscape into something elemental—light, heat, density, and rhythm. The reds carry a visceral weight, the yellows flicker with immediacy, and the blacks introduce a counterforce, grounding the composition while intensifying its drama. There is no horizon line, no stable vantage point; instead, the viewer is immersed within the painting's field, as if standing inside a shifting atmosphere.

For a similar work titled 'Autumn II' exhibited on these premises see *Lain Singh Bangdel: Mountains & Migration*, 11-21st November 2023.





12 AR

HUGO VILFRED PEDERSEN (1870-1959)

Untitled (A view of the Taj with herdmen and camels in the foreground)

signed 'Hugo VP' lower right

oil on canvas, framed

40.7 x 53.6cm (16 x 21 1/8in).

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 20,000

Provenance

Property from a private collection, UK.

After graduating from the Royal Academy of Fine Arts, Pedersen travelled extensively, producing numerous landscape works inspired by the countries he visited. Working within a Romantic sensibility, he captured scenes across the continent with an emphasis on atmosphere and picturesque composition. Multiple versions of Pedersen's views of the Taj Mahal have appeared at auction, reflecting a recurring motif in 19th-century travellers' depictions of India. These works often feature resting travellers and camels set against the backdrop of the monument's striking white silhouette.

For similar works sold at auction see Bruun Rasmussen see *The Danish Golden Age & Fine Art*, 2nd December 2024, Denmark, lot 46 and Christie's, *Visions of India including the Paul L. Walter Collection of Indian Photographs*, 5th June 1996, lot 150.

“PEOPLE ARE ALWAYS INTERESTED IN DREAMS. I AM INTERESTED IN THE QUESTION: ‘WHO IS THE DREAMER?’ I WOULD LIKE TO KNOW: ‘WHO IS THE ARTIST BEYOND THE ARTIST?’ WHAT I TRY TO EXPRESS IN MY ART IS A SYNTHESIS OF EMPTINESS AND PEACE, RADIATING POWER.’”

- SOHAN QADRI

13 *

SOHAN QADRI (1932-2011)

Savitr II

signed and dated ‘Qadri 07’ lower left
ink, dye and incision on handmade paper, framed
98 x 138cm (38 9/16 x 54 5/16in).

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 20,000

Provenance

Property from a private collection, Canada;
Acquired from Sundaram Tagore gallery, India



14 AR

ANWAR JALAL SHEMZA (1928-1985)

Untitled (Face)

signed and dated 'Shemza 1956' in Urdu lower left
gouache on watercolour paper, framed
33.9 x 24.2cm (13 3/8 x 9 1/2in).

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 20,000

Provenance

Property from a private collection, UK;
Acquired from the artist's wife, Mary Shemza;
Thence by descent.

Note: This work has been authenticated by the Shemza Foundation.

Untitled (Face) reflects Shemza's practice following his move to London in 1956, a decisive moment that fundamentally redirected his artistic development. It belongs to his early portraiture of the 1950s, a key period of experimentation sparked by his arrival in Britain. His studies at the Slade School of Fine Art, and in particular a lecture by E. H. Gombrich, who characterised Islamic art as purely "functional", prompted a radical reassessment of his practice.

In response, Shemza abandoned his earlier figurative approach in favour of a modernist visual language, marking a shift in his engagement with

pattern, colour, and line. *Untitled (Face)* exemplifies this transition, synthesising Islamic and European visual traditions within a structured formal vocabulary.

Here, Shemza reconfigures the human figure as a site of formal inquiry, exploring relationships of colour, surface, geometry, and spatial tension. Executed in gouache, the composition is constructed through rhythmic repetition of colour fields and patterned visual structures that emphasise surface over naturalistic representation. The work is informed by the language of European modernism and enters an implied dialogue with Matisse, Picasso, and most significantly Klee.

15 * AR

IVAN PERIES (1921-1988)

Untitled (Seated Men)

initialled 'IP' lower right and dated '82' lower left

ink on paper

18 x 26.5cm (7 1/16 x 10 7/16in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

Provenance

Property from a private collection, Sri Lanka.

Acquired from Ivan Peries wife, Veronica Peries in 2002.

Peries occupies a singular position in the history of modern South Asian art. Associated with the generation that helped define twentieth-century Sri Lankan modernism, Peries developed a visual language that distilled form, atmosphere, and emotion into a quiet but deeply resonant pictorial vocabulary. His work frequently merges the formal concerns of European modernism with the sensibility of Sri Lankan landscape, light, and introspection, resulting in compositions that are at once spare and psychologically charged.

Untitled (Two Seated Men) exemplifies this mature and quintessential style. Rendered in a distilled, geometric language characteristic of Peries's practice, the figures are reduced to simplified modernist forms that emphasise structure and rhythm over descriptive detail. The economy of line and the measured spatial arrangement create a composition that feels deliberate and contemplative, revealing the artist's interest in essentialising the human figure.

The restrained palette composed of neutral and warm tonalities reinforces the work's sense of stillness. Rather than dramatizing gesture or narrative, Peries presents the seated figures in a state of quiet introspection. Their presence is understated yet palpable; the figures seem suspended in a moment of interior reflection, giving the composition a subtle, haunting lyricality.

For a similar work sold on these premises see *Modern & Contemporary South Asian Art*, 9th December 2025, lot 48.







“JAMINI ROY’S CONTRIBUTION IN THE GROWTH AND SHAPING OF MODERN INDIAN ART IS WELL-ESTABLISHED AND ENORMOUSLY SIGNIFICANT. HIS ARTWORKS HAVE A PARTICULAR APPEAL IN THE POPULAR IMAGINATION BECAUSE OF THEIR STRONG, SIMPLE FORMS AND VIBRANT COLOURS.”

- CHANDRESH KUMARI KATOCH

“IF WE TURN TO ANCIENT INDIAN SCULPTURE, WE RECOGNISE CERTAIN POSTURES AS CHARACTERISTIC, SUCH AS THE OUT-TURNED HAND AT RIGHT ANGLES TO THE ARM, THE WIDE HIPS SLIGHTLY TITLED, THE GENERAL RHYTHM OF THE BODY. IN A SIMPLIFIED FORM JAMINI CONTINUES THIS TRADITION.”

- STELLA KRAMRISCH’S FORWARD TO BISHNU DEY AND JOHN IRWIN’S ESSAY, *JAMINI ROY*, FIRST PUBLISHED BY THE INDIAN SOCIETY OF ORIENTAL ART IN 1944, REPRODUCED IN *THE ART OF JAMINI ROY*, CALCUTTA, 1987

16

JAMINI ROY (1887-1972)

Untitled (Gopini)

signed in Bengali lower right
tempera on paper, framed
51 x 21.8cm (20 1/16 x 8 9/16in).

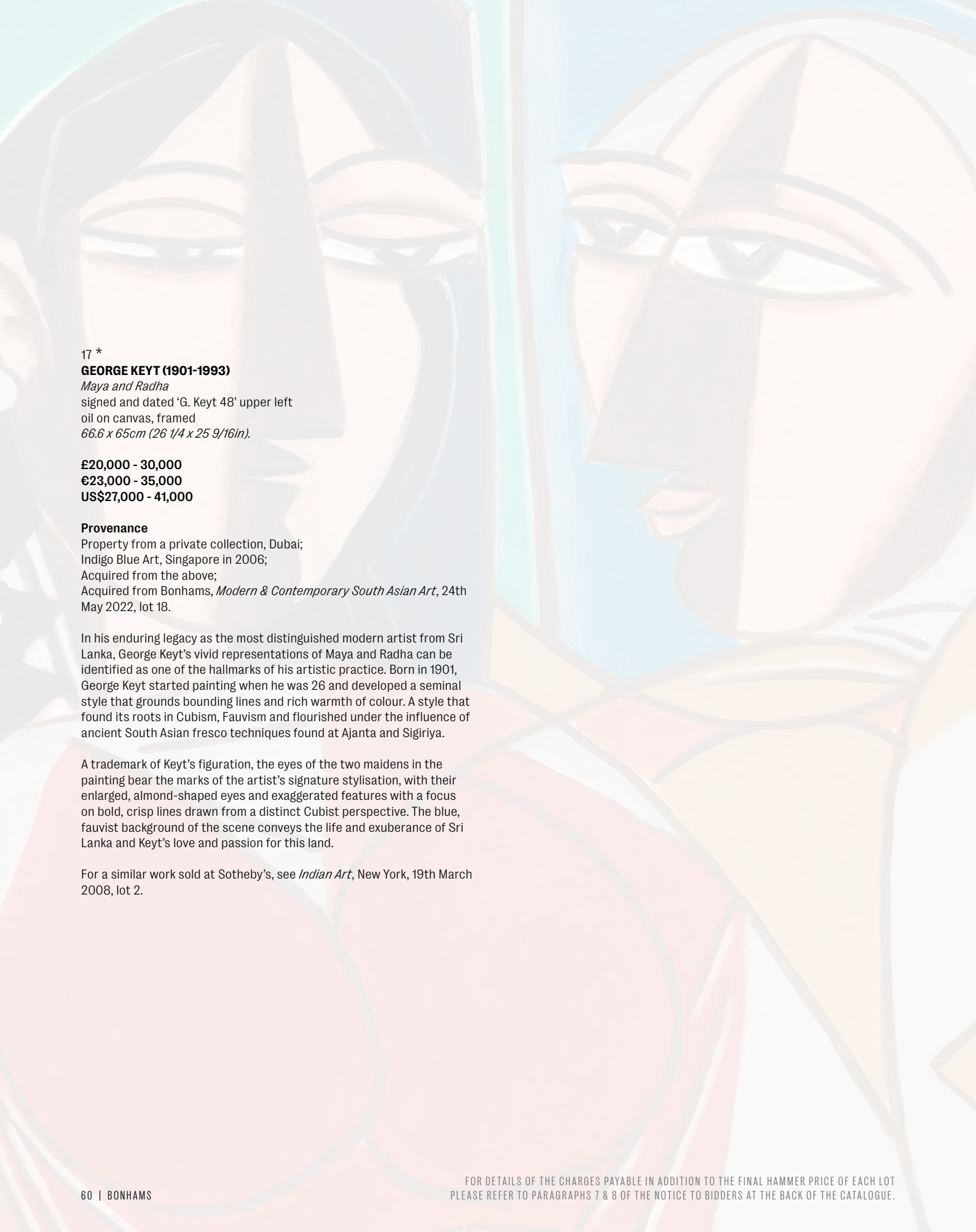
£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 20,000

Provenance

Property from a private collection, UK;
Acquired from a private collection who purchased the work in the
1950's/1960's.



17 *

GEORGE KEYT (1901-1993)

Maya and Radha

signed and dated 'G. Keyt 48' upper left
oil on canvas, framed
66.6 x 65cm (26 1/4 x 25 9/16in).

£20,000 - 30,000

€23,000 - 35,000

US\$27,000 - 41,000

Provenance

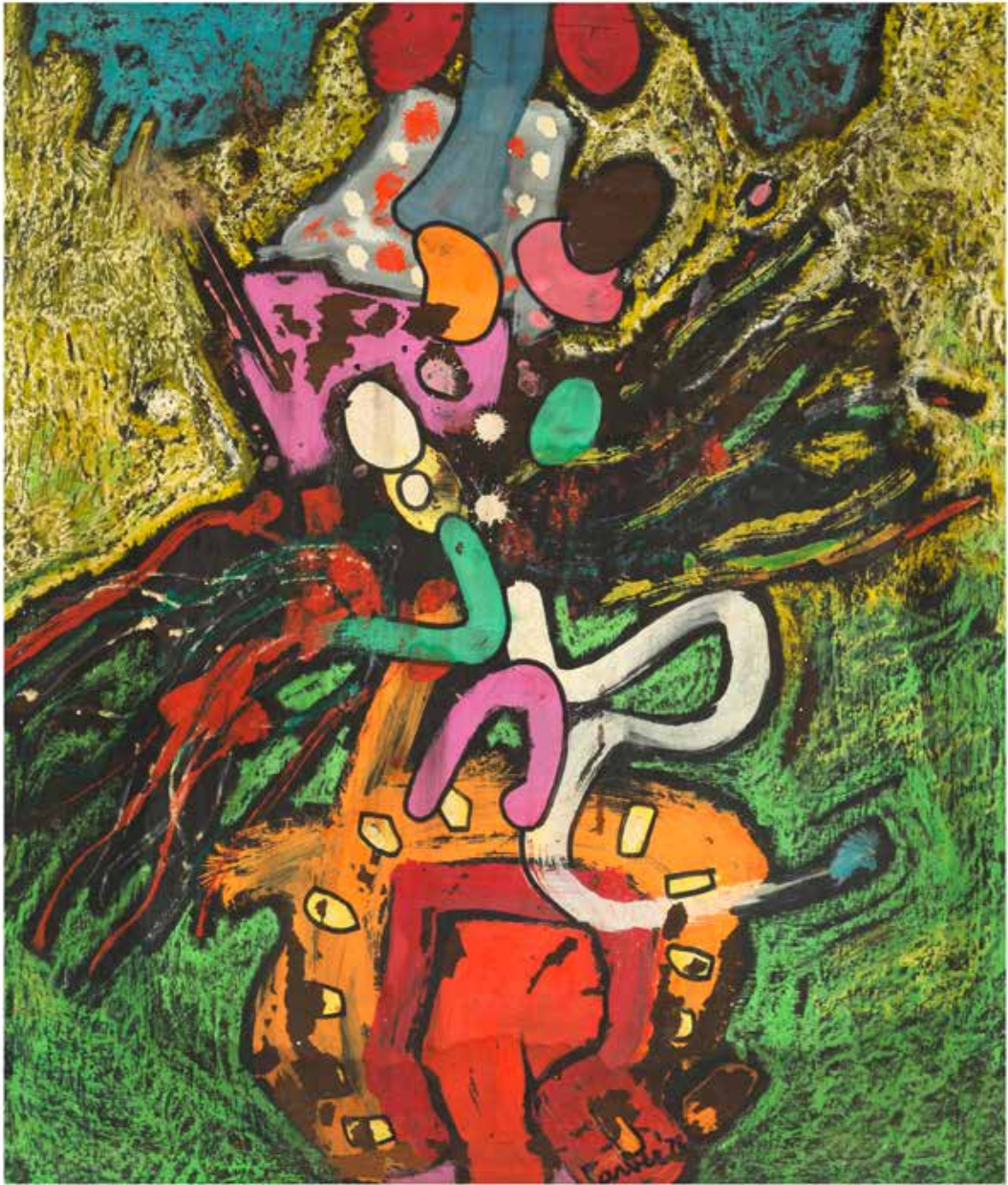
Property from a private collection, Dubai;
Indigo Blue Art, Singapore in 2006;
Acquired from the above;
Acquired from Bonhams, *Modern & Contemporary South Asian Art*, 24th
May 2022, lot 18.

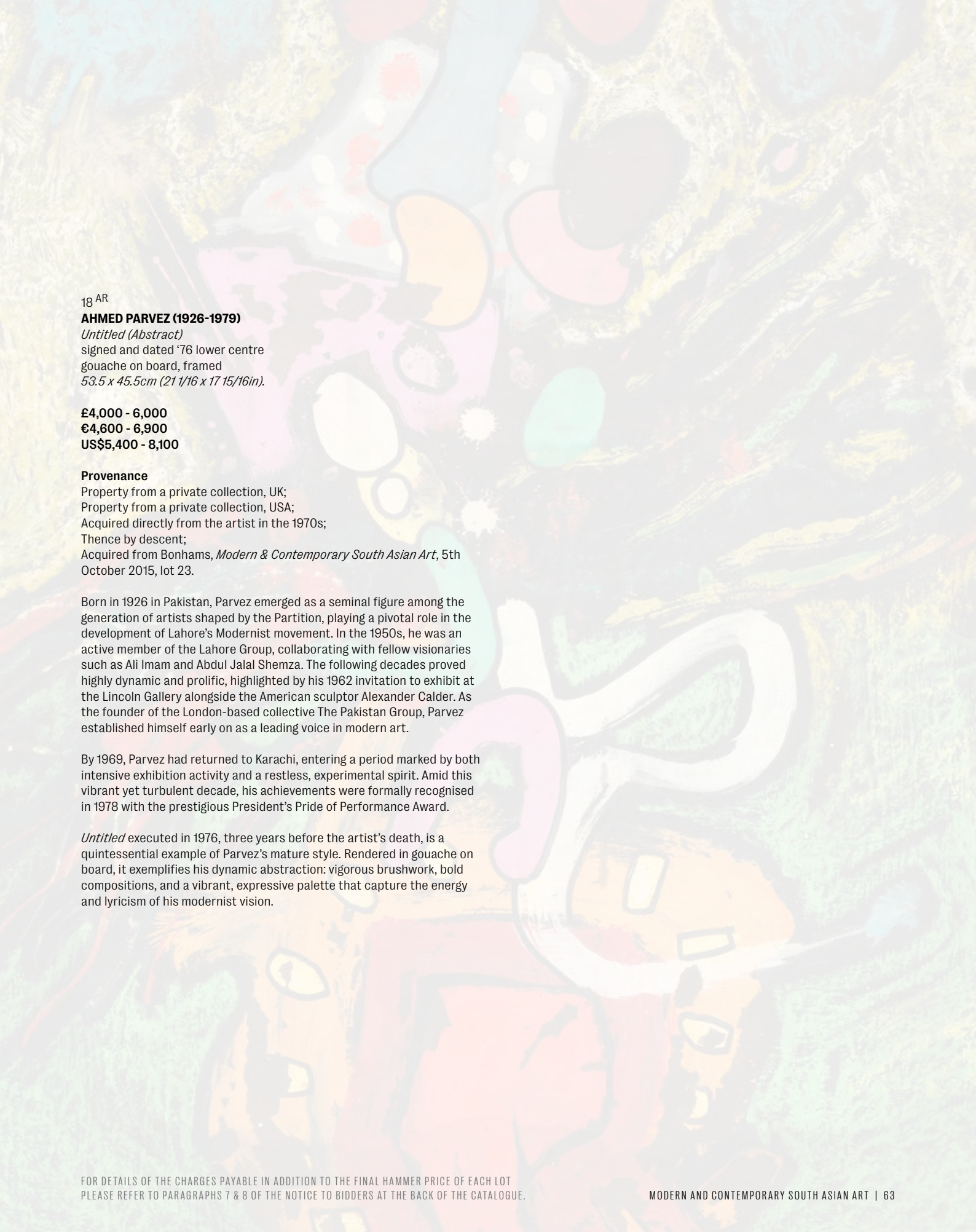
In his enduring legacy as the most distinguished modern artist from Sri Lanka, George Keyt's vivid representations of Maya and Radha can be identified as one of the hallmarks of his artistic practice. Born in 1901, George Keyt started painting when he was 26 and developed a seminal style that grounds bounding lines and rich warmth of colour. A style that found its roots in Cubism, Fauvism and flourished under the influence of ancient South Asian fresco techniques found at Ajanta and Sigiriya.

A trademark of Keyt's figuration, the eyes of the two maidens in the painting bear the marks of the artist's signature stylisation, with their enlarged, almond-shaped eyes and exaggerated features with a focus on bold, crisp lines drawn from a distinct Cubist perspective. The blue, fauvist background of the scene conveys the life and exuberance of Sri Lanka and Keyt's love and passion for this land.

For a similar work sold at Sotheby's, see *Indian Art*, New York, 19th March 2008, lot 2.







18 AR

AHMED PARVEZ (1926-1979)

Untitled (Abstract)

signed and dated '76 lower centre
gouache on board, framed
53.5 x 45.5cm (21 1/16 x 17 15/16in).

£4,000 - 6,000

€4,600 - 6,900

US\$5,400 - 8,100

Provenance

Property from a private collection, UK;

Property from a private collection, USA;

Acquired directly from the artist in the 1970s;

Thence by descent;

Acquired from Bonhams, *Modern & Contemporary South Asian Art*, 5th
October 2015, lot 23.

Born in 1926 in Pakistan, Parvez emerged as a seminal figure among the generation of artists shaped by the Partition, playing a pivotal role in the development of Lahore's Modernist movement. In the 1950s, he was an active member of the Lahore Group, collaborating with fellow visionaries such as Ali Imam and Abdul Jalal Shemza. The following decades proved highly dynamic and prolific, highlighted by his 1962 invitation to exhibit at the Lincoln Gallery alongside the American sculptor Alexander Calder. As the founder of the London-based collective The Pakistan Group, Parvez established himself early on as a leading voice in modern art.

By 1969, Parvez had returned to Karachi, entering a period marked by both intensive exhibition activity and a restless, experimental spirit. Amid this vibrant yet turbulent decade, his achievements were formally recognised in 1978 with the prestigious President's Pride of Performance Award.

Untitled executed in 1976, three years before the artist's death, is a quintessential example of Parvez's mature style. Rendered in gouache on board, it exemplifies his dynamic abstraction: vigorous brushwork, bold compositions, and a vibrant, expressive palette that capture the energy and lyricism of his modernist vision.

JAMINI ROY (1887-1972)*Untitled (Landscape)*

signed 'J.R.' lower right
tempera on card, framed
39.6 x 49.7cm (15 9/16 x 19 9/16in).

£10,000 - 15,000**€12,000 - 17,000****US\$14,000 - 20,000****Provenance**

Property from a private collection, UK;
Acquired from a local auction house.

The present lot, *Untitled (Landscape)*, is a rare example of Jamini Roy's early work, reflecting the rigorous European academic training that shaped his formative years. At sixteen, he left his native village in Bengal for Kolkata to enrol at the Government College of Art and Craft, where he quickly distinguished himself as a portraitist of remarkable precision and sensitivity. Unlike the folk-inspired modernist style for which he would later become renowned, this work bears witness to his technical foundation and early command of form and composition.

Marking a pivotal moment in Roy's practice, *Untitled (Landscape)* remains rooted in his classical training while hinting at a departure from realistic depiction and early experimentation with form and surface. By the mid-1910s, as Anurha Ghosh observes, "In these we see him experimenting with avant-garde Western artistic techniques, some of them almost post-Impressionistic exercises, creating rich surface patterns with saturated hues of thick paint" (Locating Identity, *Jamini Roy: A Painter Who Revisited Roots*, New Delhi, 2022, p. 28).

The work depicts a riverside landscape resembling an estuary, where boats drift toward the sea in the background. Executed in thick impasto with vibrant yellows and blues, the loose, gestural brushwork recalls the influence of French Impressionism, while the absence of a Bengali signature, seen in his later folk-inspired works, underscores its early place in Roy's development.

The painting reveals a lyrical sensibility in Roy's early landscapes, capturing a quiet romanticism and expressive use of form and colour that is often overlooked in discussions of his oeuvre. This exploration was short-lived, making the work particularly interesting as it captures a fleeting period of the artist's reflections. By the early 1920s, he had begun moving beyond his Impressionistic approach to landscapes and portraits, experimenting with the idiom of popular Kalighat-style paintings.





AN EXCEPTIONALLY
IMPORTANT GROUP OF
FOURTEEN WORKS FROM A
PRIVATE COLLECTION

LOTS 20 - 33



‘I COULD HAVE SHOWN THE NEGATIVE ASPECTS OF DESTRUCTION,
SUCH AS PEOPLE AND ANIMALS DYING, BUT I TRY TO DO HAPPY,
POSITIVE PAINTINGS.’

– SENAKA SENANAYAKE

20 *

SENAKA SENANAYAKE (B.1951)

Untitled (Rainy Day)

signed and dated lower left ‘1967 Senaka Senanayake’; inscribed and dated ‘Rainy Days ‘67’ and ‘Andre Rostelanetz’ on the reverse
oil on canvas, framed
74.3 x 56.5 cm (29 1/4 x 22 1/4 in).

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 20,000

Provenance

Property from a private collection, USA;

Acquired in 2008, NY.

Following his time in the United States and Europe, Senanayake returned to Sri Lanka and increasingly engaged with environmental themes, making the celebration of nature a central focus of his practice.

In the present work, *Untitled (Rainy Day)*, he captures the atmosphere of rainfall through fluid strokes and vibrant blue tones. With its dynamic lines and loose brushwork, the composition reflects his early fascination with movement, echoing the language of mid-20th-century Expressionism.



21 *

KRISHEN KHANNA (B.1925)

Untitled (Abstract)

signed and dated 'KK 62' lower left

ink on paper, framed

31.4 x 20 cm (12 3/8 x 7 7/8 in).

£2,500 - 3,500

€2,900 - 4,100

US\$3,400 - 4,700

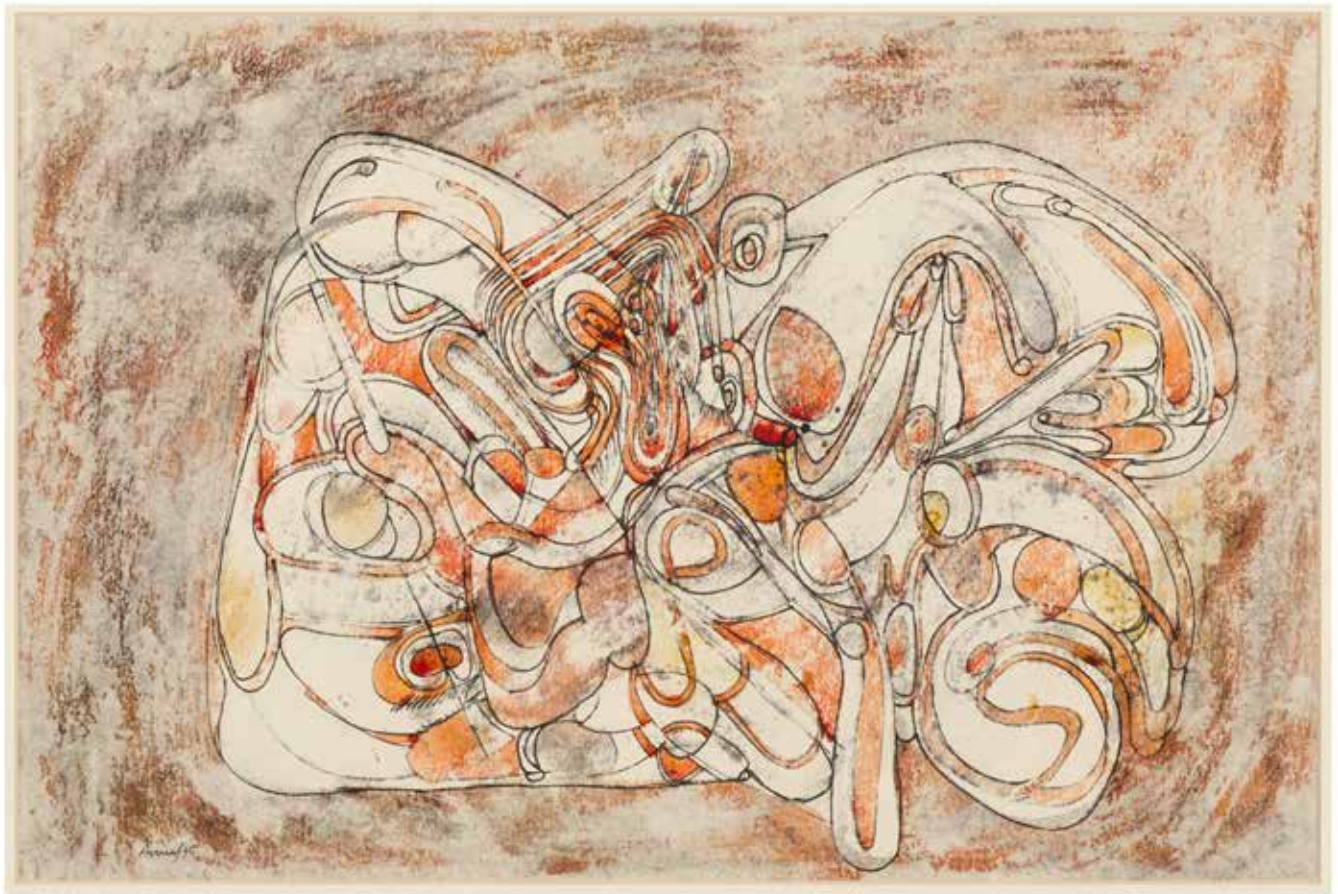
Provenance

Property from a private collection, USA;

Christies, *International Modern & Contemporary Art*, 1st February 2007, lot 326;

Acquired from the above.

'Before he embarked on photography, Khanna was experimenting with the sumi-e technique. Idiosyncratic though this may sound, he adapted the technique to the contours of a bathtub. It so happened that Khanna who had been awarded the Rockefeller Fellowship in 1962 has been travelling through the US. During this trip, he found himself in a cramped hotel room in Honolulu, where the only space available for work was a large bathtub. He laid down in it and began to paint.' (*Nancy Adajania, Spillovers and Subterfuges: Krishen Khanna's Photographic Adventures*, 2020, pg. 71)



22 * AR

AVINASH CHANDRA (1931-1991)

Untitled (Abstract)

signed and dated 'Avinash 65' on the lower left; signed, dated and inscribed 'New York Aug 65 Avinash' on the reverse

Watercolour on paper, framed

34.9 x 52.4 cm (13 3/4 x 20 5/8 in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,800 - 9,500

Provenance

Property from a private collection, USA;

Christies, *South Asian Modern & Contemporary Art*, 21 March 2007, lot 18;

Acquired from the above.

'IN AVINASH CHANDRA'S HUMANSAPES, IT WAS THE PROFUSION OF NUDE FIGURES - SUGGESTIVE OF AN ORGY - THAT ARRESTED THE VIEWERS' IMAGINATION. STANDING, SITTING, LYING DOWN; IN PROFILE OR FULLY-FRONTAL; THEY WERE OBJECTS OF PLAY, ALMOST LIKE MANNEQUINS, A FEAST FOR THE SENSES, MORE SENSUAL THAN SEXUAL. IT WAS A REFLECTION OF THE LIBERATED TIMES IN LONDON, REVOLUTIONARY FREEDOM FROM A PREVIOUS PRUDISHNESS, THAT PERMEATED HIS CANVASES. BUT IT DID BRING TO MIND SUGGESTIONS OF PSYCHOTROPIC DRUGS AND HALLUCINOGENIC SUBSTANCES IN PREVALENCE IN A HIPPIE CULTURE THAT BEGAN IN THE WEST BUT WENDED ITS WAY EAST, FINDING A SPIRITUAL HOME IN AVINASH'S NATIVE LAND: INDIA. THAT THE MULTITUDE OF NUDE FIGURES BROUGHT TO MIND THE FRIEZES AND SCULPTURES OF KHAJURAH AND KONARK WAS, THEN, NO ACCIDENTAL COINCIDENCE.'

- (HUMANSAPES - AVINASH CHANDRA: A RETROSPECTIVE, 2015, PG. 130)



23 *

JAMINI ROY (1887-1972)

Untitled (Festival Horse)

signed in Bengali lower right

Opaque watercolour on board, framed

42.8 x 25.4cm (16 7/8 x 10 in).

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Property from a private collection, USA;

Bonhams, *Chinese Works of Art*, 18 June 2007, lot 6141

Acquired from the above.

The *Untitled (Festival Horse)* present lot exemplifies Jamini Roy's command of form and colour within a simplified composition. A vivid red horse adorned with ceremonial festival decorations stands against a yellow green background, framed by bold green, black, yellow and red borders that enhance the work's rhythmic balance. The painting reflects Roy characteristic use of flat planes, strong contours, and forms inspired by Bengal's folk tradition.

In contrast to many European modernists, who often saw folk traditions as an exotic alternative to urban life, Roy grounded his practice in a deliberate return to indigenous visual traditions. His use of simplified forms, flattened perspectives, bold contours, and vernacular motifs reflects a sustained engagement with local artistic practices, shaped by both his academic training and modernist concerns.



24 * AR

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Townscape with Trees)

signed and dated 'Souza 56' lower left

ink on paper, framed

24.1 x 19 cm (9 1/2 x 7 1/2 in).

£6,000 - 8,000

€6,900 - 9,300

US\$8,100 - 11,000

Provenance

Property from a private collection, USA;

Bonhams, *Contemporary Indian and Pakistani Paintings*, 14th September 2006, lot 50;

Acquired from the above.

'Souza's landscapes...seem to be driven by a cataclysmic force, which wreaks havoc. Most of these cityscapes following, at first, a simple rectilinear structure, which later in the 1960s, gives way to an apocalyptic vision.' (Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, 2001, p.93)

25 *

**ABRAHAM CHRISTOPHER GREGORY SURIARACHI AMARASEKARA
(1883-1983)**

Untitled (Woman bathing at a pool)

signed and dated 'ACGS Amarasekara '34' lower left
watercolour on paper, framed
16.5 x 23.5 cm (6 1/2 x 9 1/4 in).

£2,500 - 3,500

€2,900 - 4,100

US\$3,400 - 4,700

Provenance

Property from a private collection, USA;

Grosvenor Gallery, London;

Bonhams, *Modern and Contemporary Indian and Pakistani Paintings*, 21st
May 2007, lot 123;

Acquired from the above.

Amarasekara was born into a wealthy Roman Catholic family in Colombo, Sri Lanka. After studying there and in Delhi, he attended the Royal College of Art in London and the Sorbonne in Paris. He served as an official War Artist on the Western Front from 1915 to 1918 (his painting *The Signing of the Armistice* is in the National Gallery, New Delhi). He returned home in 1921 and established what has come to be known as the Sinhalese School. There were exhibitions of his work in London in 1924 and at the Venice Biennale in 1960. He was a long-standing vice-president and then president of the Ceylon Society of Arts. In 1974 he was honoured with the civilian rank of Gate Mudaliyar by the government of Sri Lanka.

For another work sold on these premises see *Travel & Exploration*, 20th
September 2022, lot 59.



'HIS PAINTINGS AT THEIR BEST AND MOST SUSTAINED LEVEL INCORPORATE A SPECIFIC ORIENTAL FLAVOUR IN THE TRADITIONAL MODES OF LINEAR COMPOSITION, ADROIT PLACEMENT, AND AN INTENSITY OF FEELING. WE ARE NEVER NOT MOVED OR TOUCHED BY THEIR AFFINITY TO A SPIRITUAL RHYTHM OR A MYSTIC SENSE. BOTH GRIEF AND ECSTASY ARE TRANSMUTED INTO PASTORAL IMAGES OF A SENSITIVE, YET RESTRAINED, TENDERNESS.'

– IAN GOONETILLEKE, OBITUARY FOR IVAN PERIES, LANKA GUARDIAN, 1 MARCH 1988.

26 * AR

IVAN PERIES (1921-1988)

Untitled (The Olive Tree)

signed 'Ivan Peries' bottom centre

oil on hardboard, framed

44.1 x 34.6 cm (17 3/8 x 13 5/8 in).

£8,000 - 12,000

€9,300 - 14,000

US\$11,000 - 16,000

Provenance

Property from a private collection, USA;

Property of the Ivan Peries family collection, inherited from the artist;
Christie's, *Modern & Contemporary Indian Art*, New York, 20 September
2006, lot 48;

Acquired from the above.

The present work, *Untitled (The Olive Tree)*, is a striking landscape centred on a solitary olive tree, rendered in oil on hardboard. It offers a captivating example of Peries's distinctive treatment of atmosphere, where expansive, sunlit terrain is charged with a sense of stillness and introspection. The landscape, bathed with warm, golden-red tones, reflects the artist's sensitivity to light and place.

The olive tree, native to the tropical regions of the Indian subcontinent and indigenous to Sri Lanka, stands alone within the composition, evoking both quiet resilience and a subtle sense of mystery. Romantic and contemplative in mood, the work reflects Peries's ability to distil the poetry of his native landscape into a deeply evocative image.

As noted by Aubrey Collette, "There's little doubt that there are very few in Ceylon who possess the gifts of Ivan Peries as a painter, and no one who has worked more consistently to develop them." (Quoted in Senake Bandaranayake and Manel Fonseka, *Ivan Peries Paintings*, 1938–88, Colombo, 1996).



27 * AR

FRANCIS NEWTON SOUZA (1924-2002)

Untitled (Head of a Woman wearing a crown)

with printed heading 'F.N.Souza' and dated 1960 upper right

ink on paper, framed

24.4 x 19 cm (9 5/8 x 7 1/2 in).

£4,000 - 6,000

€4,600 - 6,900

US\$5,400 - 8,100

Provenance

Property from a private collection, USA;

Grosvenor Gallery, London;

Bonhams, *Contemporary Indian and Pakistani Paintings*, London, 14th

September 2006, lot 51;

Acquired from the above.

**'I BORROW FROM ALL AND SUNDRY AND TURN
EVERYTHING INTO A PERSONAL IDIOM.'**

- F.N. SOUZA



28 *

JAMINI ROY (1887-1972)

Untitled (Three Women)

signed in Bengali lower right

Tempera on card, framed

32.4 x 45.7 cm (12 3/4 x 18 in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,800 - 9,500

Provenance

Property from a private collection, USA;

Acquired from the artist;

Bonhams, *Modern and Contemporary Indian and Pakistani Paintings*, 21

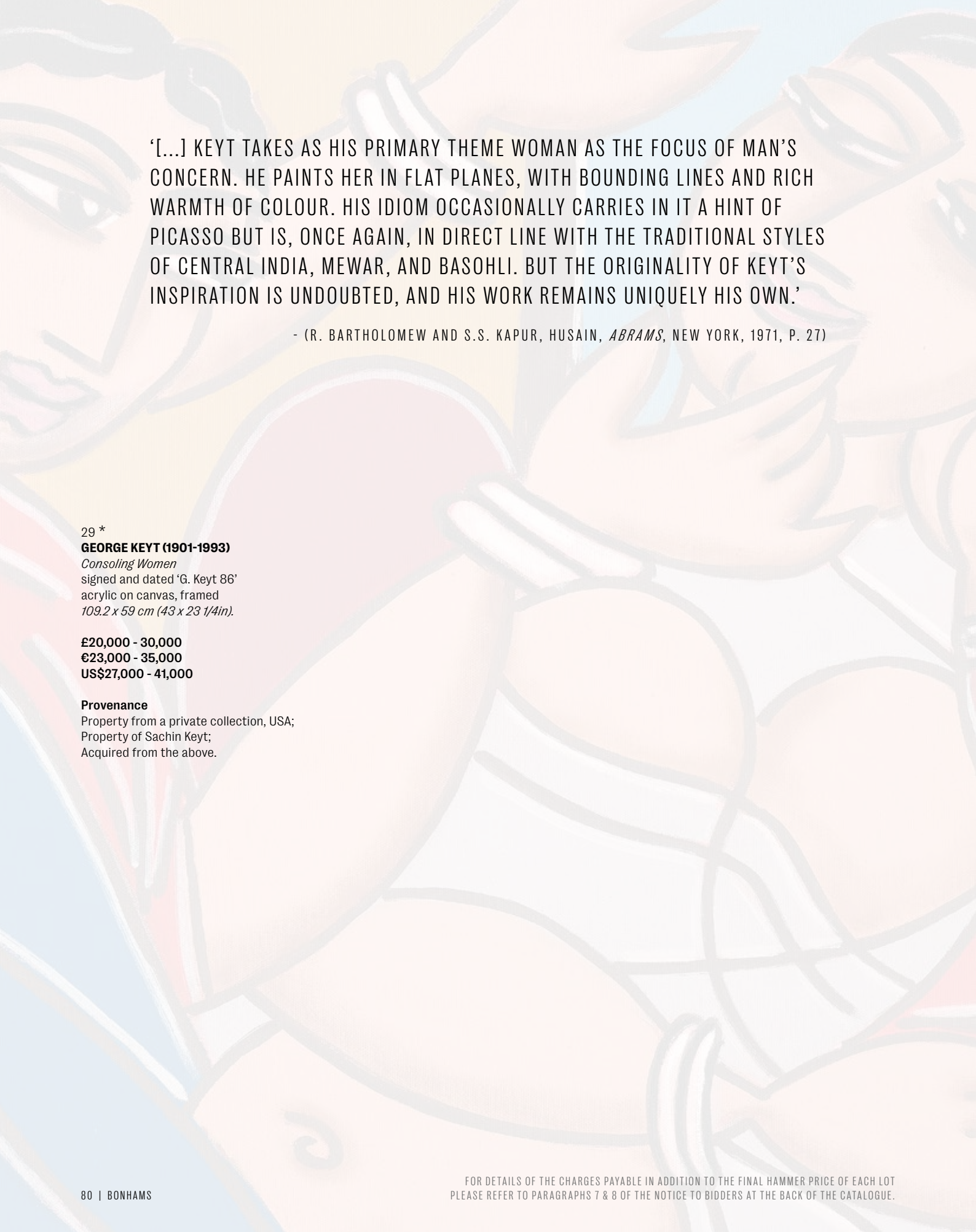
May 2007, lot 40;

Acquired from the above.

Roy's *Untitled (Three Women)* represents indigenous female figures with a sense of quiet dignity and strength. Reflecting his deep engagement with Bengal's folk traditions, particularly the Patua style, the composition is defined by bold contours, flattened forms, and a vibrant yet controlled palette.

Roy's restrained, simplified approach emphasises the enduring connection between his subjects and their cultural environment. The figures, rendered with characteristic clarity and expressive eyes, convey a range of subtle emotions while maintaining a timeless presence. Through such works, Roy affirms his commitment to indigenous visual languages, creating images that are at once direct, evocative, and deeply rooted in tradition.

Through these works, Roy not only immortalises the spirit of tribal women but also offers viewers a glimpse into a world where simplicity and depth coexist harmoniously.



'[...] KEYT TAKES AS HIS PRIMARY THEME WOMAN AS THE FOCUS OF MAN'S CONCERN. HE PAINTS HER IN FLAT PLANES, WITH BOUNDING LINES AND RICH WARMTH OF COLOUR. HIS IDIOM OCCASIONALLY CARRIES IN IT A HINT OF PICASSO BUT IS, ONCE AGAIN, IN DIRECT LINE WITH THE TRADITIONAL STYLES OF CENTRAL INDIA, MEWAR, AND BASOHLI. BUT THE ORIGINALITY OF KEYT'S INSPIRATION IS UNDOUBTED, AND HIS WORK REMAINS UNIQUELY HIS OWN.'

- (R. BARTHOLOMEW AND S.S. KAPUR, HUSAIN, *ABRAMS*, NEW YORK, 1971, P. 27)

29 *

GEORGE KEYT (1901-1993)

Consoling Women

signed and dated 'G. Keyt 86'

acrylic on canvas, framed

109.2 x 59 cm (43 x 23 1/4 in).

£20,000 - 30,000

€23,000 - 35,000

US\$27,000 - 41,000

Provenance

Property from a private collection, USA;

Property of Sachin Keyt;

Acquired from the above.





“JAMINI ROY PAINTS IN TIMELESSNESS. HIS PURSUIT, SO
UNDAUNTEDLY FOLLOWED, HAS BEEN AFTER PURE FORM”

– SHADID SUHRAWARDY

30 *

JAMINI ROY (1887-1972)

Untitled (Deer)

signed in Bengali lower right
gouache on card, framed
33 x 53.3 cm (13 x 21in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,800 - 9,500

Provenance

Property from a private collection, USA;
Acquired from the artist by Helen Skoufis in April 1962;
Christies, New York, 20 September 2006, lot 12;
Acquired from the above.

Note: There is a picture of the original owner (Helen Skoufis) with Jamini Roy outside his studio.



‘I TWIST AND TURN, CURVE AND STRAIGHTEN OFTEN WITHOUT AIM OR RESULT. JUST AN ESCAPE, AN ESCAPIST THING INTO PAINTING IMPULSIVELY, COMPULSIVELY, ENDLESSLY, TIRED, TIRELESSLY, WITH OR WITHOUT JOY.’

- LANCE RIBEIRO

31 * AR

LANCE RIBEIRO (1933-2010)

Untitled (Landscape)

signed and dated ‘Ribeiro ‘65’ upper left

Acrylic on canvas, framed

22.9 x 34.3 cm (9 x 13 1/2 in).

£8,000 - 12,000

€9,300 - 14,000

US\$11,000 - 16,000

Provenance

Property from a private collection, USA;

Bonhams, *Modern and Contemporary Indian and Pakistani Paintings*, 21

May 2007, lot 52;

Acquired from the above.

Ribeiro's *Untitled (Landscape)* is a vivid exploration of colour and form, flushed in striking hues of reds, oranges, whites, and blacks. The composition reads as highly abstract, with no fixed horizon or conventional markers of landscape; instead, it evokes an emotional terrain shaped by gesture and chromatic intensity. This approach is very much in line with what Ribeiro is best known for, an expressive, non-naturalistic handling of space that privileges mood and sensation over representation.

A pioneer in the use of acrylic paint, Ribeiro exploited the medium's clarity and luminosity to produce a remarkable brilliancy of colour. In this work, the layered pigments seem to pulse against one another, creating both tension and harmony within the surface. His expressionistic language transforms the idea of landscape into something internal and atmospheric, where colour itself becomes the primary vehicle of meaning.





32 *

LAXMA GOUD (B.1940)

Kandalama Hotel & Anuradhapura

the first titled and dated 'Kandalama Hotel/17Apr 005 lower left and signed and written 'Sri Lanka' lower right; the second signed lower left and dated and written 17.4.005 Anuradhapura Sri Lanka
ink on paper, framed
both 24.08 x 30.5 cm (9 1/2 x 12 inches)

£2,500 - 3,500

€2,900 - 4,100

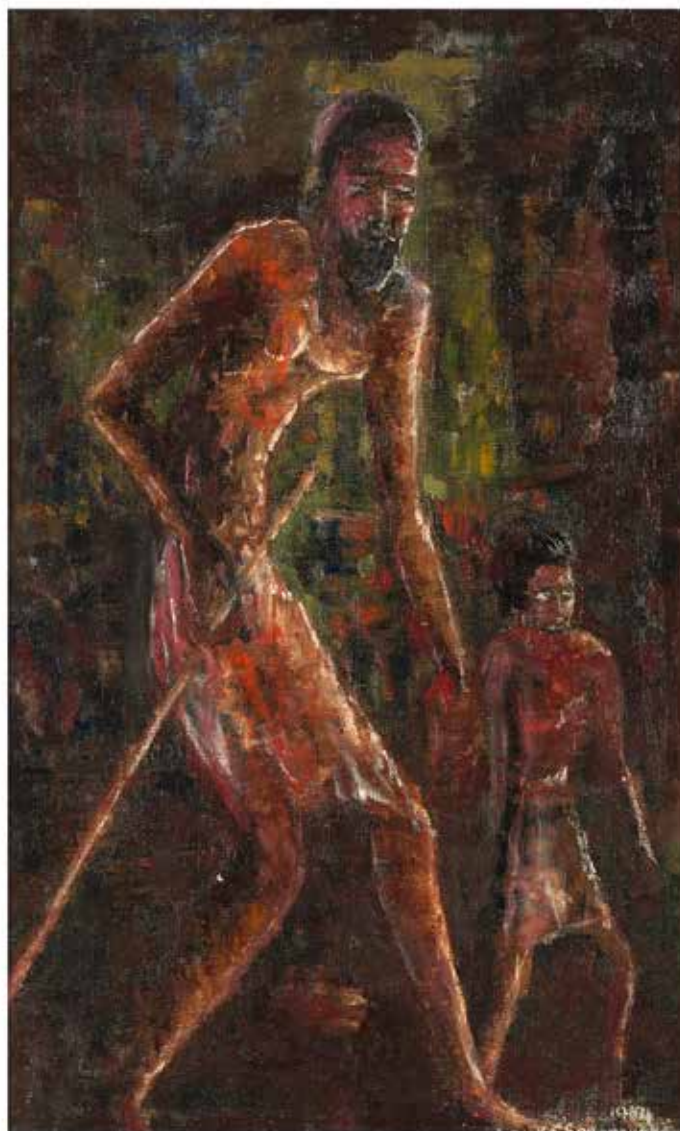
US\$3,400 - 4,700

Provenance

Property from a private collection, USA;
Christies, *South Asian Modern & Contemporary Art*, 20th September
2007, lot 110;
Acquired from the above.

Laxma Goud's two ink on paper works, Kandalama Hotel and

Anuradhapura, demonstrate his mastery as a draughtsman through a refined monochrome sensibility. Executed with assured, economical lines, the drawings capture both the architectural rhythm of Heritance Kandalama, a structure seamlessly embedded within the lush landscape, and the sacred, timeworn aura of Anuradhapura, one of Sri Lanka's most significant historical sites. In both works, Goud's line is at once delicate and precise, evoking texture, depth, and atmosphere without the need for colour. The restraint of ink heightens the clarity of observation, allowing the viewer to appreciate his exceptional control and the quiet intensity with which he renders these culturally resonant locations.



33 *

SENAKA SENANAYAKE (B.1951)

Untitled (Blind Beggar)

signed and dated 'Senaka Senanayake 1964' on the lower right; 'Blind Beggar 1964' on the reverse

oil on canvas, framed

40 x 64.8 cm (15 3/4 x 25 1/2 in).

£5,000 - 7,000

€5,800 - 8,100

US\$6,800 - 9,500

Provenance

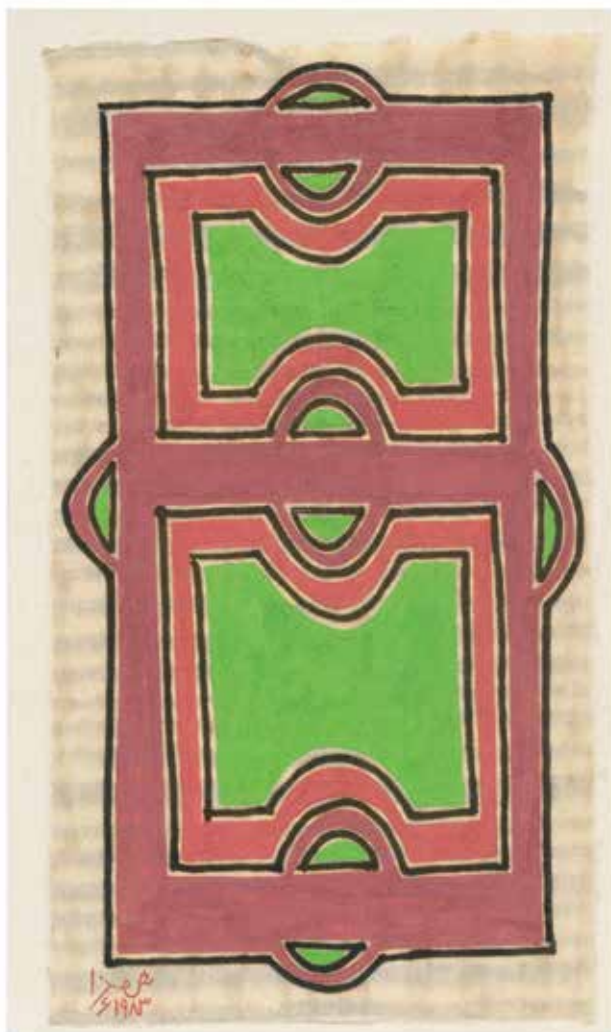
Property from a private collection, USA;

Acquired from an art gallery in Dusseldorf, Germany in July 2015.

This present work, *Untitled (Blind Beggar)*, is a compelling early example of the artist's formative figurative style, predating the rounded, more fluid forms that would come to define his later practice.

Rendered in a darker palette with loose, patchy brushwork, the composition depicts a blind beggar led by a child, conveying a sombre and introspective mood. Executed in 1964, when the artist was just thirteen years old, the work reflects the precocious talent of a recognised child prodigy. His work was first exhibited in Colombo in the late 1950s, and by the age of ten he had already held his first international solo exhibition in New York, followed by numerous exhibitions across Sri Lanka, Europe, the United States, and Asia during his teenage years.

In contrast to the artist's later compositions, often characterised by lush natural settings and harmonious figures immersed in nature, this early striking work lays the foundation for his enduring exploration of identity, community, and the relationship between the human figure and its surrounding, themes that would come to full expression in his mature practice



34 AR

ANWAR JALAL SHEMZA (1928-1985)

Untitled (Abstract)

signed and dated 'Shemza 1983' in Urdu lower left
mixed media on paper pasted on card, framed
21.5 x 12.9cm (8 7/16 x 5 1/16in).

£6,000 - 8,000

€6,900 - 9,300

US\$8,100 - 11,000

Provenance

Property from a private collection, UK;
Acquired from the artist's wife, Mary Shemza;
Thence by descent.

Note: This work has been authenticated by the Shemza Foundation.

Shemza is one of Pakistan's most influential formalist artists. His work draws on a rich range of sources, including Mughal architectural forms,

**'ONE CIRCLE, ONE SQUARE, ONE PROBLEM,
ONE LIFETIME IS NOT ENOUGH TO SOLVE IT.'**

- ANWAR JALAL SHEMZA, 1962

Arabic calligraphic traditions, and decorative carpet designs, resulting in a distinctive vocabulary of repeated circular and square motifs. *Untitled (Abstract)* is a striking example of this exploration of abstraction, which became a defining feature of his practice.

In 1997, Birmingham Museum and Art Gallery staged a major exhibition of Shemza's work. His practice has since been exhibited intentionally at institutions including the Barbican Centre, Tate Liverpool, Whitechapel Gallery, Haus der Kunst, and Tate Britain among others, cementing his position within the postcolonial reappraisal of twentieth-century modernism.



35 AR

HUGO VILFRED PEDERSEN (1870-1959)

Untitled (Almsman)

oil on canvas, framed

26.5 x 14.2cm (10 7/16 x 5 9/16in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

Provenance

Property from a private collection, UK.

Following his studies at the Royal Academy of Fine Arts, Pedersen embarked on extensive travels in Asia, where he produced landscapes and portraits inspired by the people and places he encountered. While some of his most notable works depict royalty, the Danish painter frequently turned his attention to subjects drawn from everyday life, reflecting a sustained interest in the dignity and character of ordinary individuals. In this striking current lot, the beggar is rendered with a quiet sensitivity, through a delicate handling of colour and composition, reflecting Pedersen's empathetic approach to his subjects.



36

MAQBOOL FIDA HUSAIN (1915-2011)

Untitled (Two Elephants)

signed 'Husain July 00, London' lower right

pen and ink on paper

50.4 x 40.7cm (19 13/16 x 16in).

£8,000 - 12,000

€9,300 - 14,000

US\$11,000 - 16,000

Provenance

Property from a private collection, UK;

Acquired from the artist.

Published

K. Bikram Singh, *Maqbool Fida Husain*, 2008, pg. 342 (another from the series from 2006)

The present work, *Untitled (Two Elephants)*, belongs to Husain's celebrated Kerala series. Following his first visit to the region in the late 1960s, Husain was profoundly inspired by the cultural and natural landscape of Kerala, a lush state on India's tropical Malabar Coast, renowned for its forests, wildlife, and temple rituals. Among its most iconic symbols is the elephant, an animal central to Kerala's ceremonial life, which became a recurring motif in Husain's work, representing grace, vitality, and unrestrained power.

In this work, Husain employs pen and ink in a restrained grayscale palette, reducing the animals to their essential contours through fluid, sweeping lines. The composition demonstrates his masterful draughtsmanship, capturing both the elegance and vitality of the elephants while evoking their symbolic and spiritual resonance within Kerala's cultural landscape. Through these majestic creatures, emblematic of India's natural and ritual traditions, Husain conveys both the dynamism of the region and the lyrical qualities of his artistic vision.

For another from the series sold on these premises see Bonhams, *Modern & Contemporary South Asian Art*, 9th December 2025, lot 17.

ON THE GANGES, CALCUTTA & 'THE DAY OF THE FESTIVAL'

37

MUKUL DEY (1895-1989)

On the Ganges, Calcutta & 'The Day of the Festival'

the first titled 'On the Ganges, Calcutta' lower left and signed 'Mukul Dey' lower right; the second titled 'The Day of the Festival' lower left and dedicated 'To Mr W.S.Rowe from Mukul Dey - Aug 14.1953 etching, framed

14.6 x 19 cm (5 3/4 x 7 1/2 in); 16 x 22.2 cm (6 5/16 x 8 3/4 in)

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

Provenance

Property from a private collection, UK;

Gifted by the artist to the vendor's father-in-law (W.S. Rowe), during his employment in Calcutta in the late 1940s/early 1950s.

Dey, one of the pioneering figures of modern Indian printmaking and the first Indian principal of the Government College of Art & Craft, brought a sensitive observational eye to the everyday life of Bengal. His etchings *On the Ganges, Calcutta* and *The Day of the Festival* exemplify his ability to merge atmosphere, human presence, and quiet narrative within the restrained language of line and shadow.

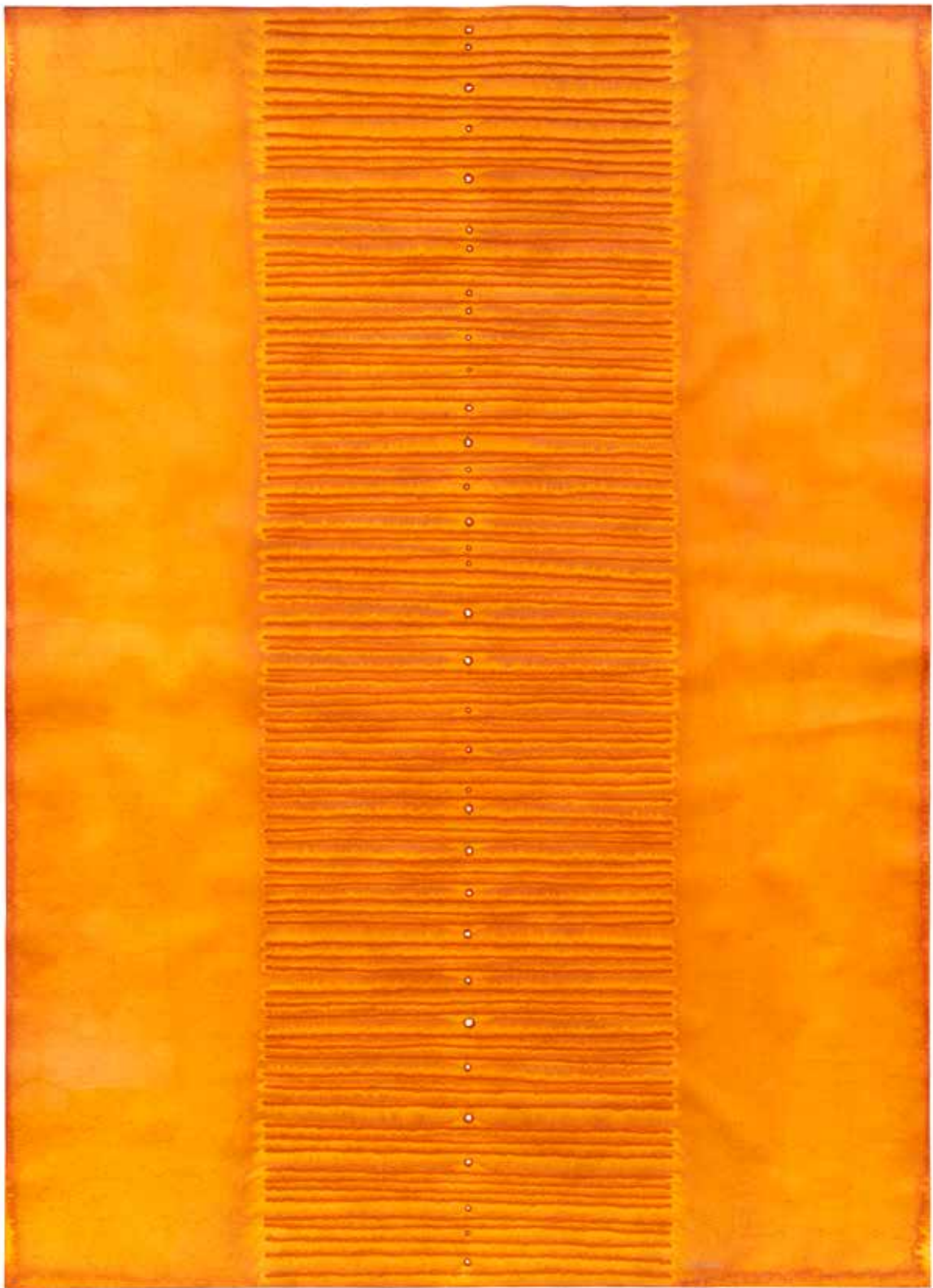
In *On the Ganges, Calcutta*, Dey turns to the river that has long defined the spiritual and commercial life of the city. The composition is spare, a lone boat rests moored against the vastness of the Ganges, while another vessel hovers faintly in the distance. The emptiness surrounding the boats is as significant as the forms themselves. Through delicate tonal gradations and controlled cross-hatching, Dey evokes the humid stillness of the riverside. The solitary boat becomes more than an object; it feels contemplative, suspended between movement and rest. The distant craft subtly reinforces the sense of depth and continuity, suggesting that life flows onward even within moments of quiet pause. Rather than dramatizing the bustling energy often associated with Calcutta's ghats, Dey offers a meditative vision, an image of solitude and reflection anchored in a familiar landscape.

By contrast, *The Day of the Festival*, dated 14 August 1953 and dedicated to the vendor's father-in-law, shifts from open landscape to intimate human subject. The etching depicts a woman seated within a temple, begging for alms. Here, Dey's focus rests on the human condition. The festival setting implies celebration, devotion, and communal gathering, yet the central figure embodies marginalization and need. The tension between festivity and poverty gives the work emotional complexity. Through careful attention to posture and drapery, Dey conveys dignity rather than spectacle. The etched lines define the architectural setting while also framing the woman's stillness, making her presence the moral and emotional centre of the composition.

The personal dedication inscribed on the work adds another layer of meaning. It suggests that Dey's interest in such subjects was not merely aesthetic but empathetic and relational. The date, mid-twentieth century, a time of transition in post-independence India, situates the piece within a broader cultural moment when artists were grappling with social realities alongside national identity.

For another edition of *On the Ganges, Calcutta* and *The Day of the Festival* sold at Sotheby's see *Modern and Contemporary South Asian Art*, 24th October 2023, lots 48 and 55 respectively.





GAYATRI II

38 *

SOHAN QADRI (1932-2011)

Gayatri II

signed and dated 'Qadri 07' lower right
ink, dye and incision on handmade paper, framed
139.5 x 100cm (54 15/16 x 39 3/8in).

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 20,000

Provenance

Property from a private collection, Canada;
Acquired from Sundaram Tagore gallery, India

Qadri's practice is rooted in a form of spiritual abstraction conceived as a meditative journey. Throughout his oeuvre, the artist sought to evoke a heightened spiritual state, drawing upon concepts from Indian philosophy such as *bhava*, a Sanskrit term referring to a state of being or emotional essence. Executed toward the end of the artist's life, the present work reflects Qadri's sustained focus on colour and form as primary vehicles of expression. By deliberately avoiding what he described as "the distraction of the figure," Qadri aimed to reach a state of heightened consciousness through abstraction.

In this work, Qadri employs his distinctive method of incising, carving, and puncturing the surface before immersing it in dye, allowing the pigment to filter through the perforations and form its characteristic patterning. Warm hues convey vitality, their vibrations vigorous and energetic, while lighter tones evoke a more ethereal, elevated quality.

Gayatri II refers to a sacred Sanskrit term meaning "singer" or "hymn," and more specifically to the revered *Gayatri Mantra*, one of the oldest and most powerful Hindu mantras, dedicated to the sun deity Savitr and associated with spiritual illumination. Through its luminous palette, meditative patterning, and evocative title, the work may be understood as an invitation to contemplation and a symbolic passage toward enlightenment.

39

SHEIKH SAFDAR ALI (1924-1983)

Untitled (Two women)

signed and dated 'S. Safdar 1967' lower centre

oil on canvas, framed

86 x 116.5cm (33 7/8 x 45 7/8in).

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Property from a private collection, UK;

Stockholms Auktionsverk Hamburg, 28th July 2023;

Acquired from the above.

Ali was a self-taught artist who lived in Karachi and later in Lahore, where he became an active part of the local art scene. His work often combines colonial and Indian influences, reflecting a hybrid visual language.

This 1967 oil on canvas presents a abstract figurative composition featuring two female figures rendered in elongated, simplified forms. Set against a richly coloured background, the painting is defined by a vibrant palette and a strong sense of movement. The figures, articulated through textured paint application, lend depth and dynamism to the composition, as angular, shard-like forms in darker tones intersect and surround them, generating an enveloping visual tension.

In *Untitled (Two Women)*, Ali masterfully brings together figuration and abstraction, emphasising mood, colour harmony, and compositional energy rather than narrative detail.





40¹²

**K.G. SUBRAMANYAN (1924-2016) & GYARSILAL VARMA
(1930-2000)**

Untitled (Elephant)

wood, beads, mirrors, paint and twine

25.7 x 39.4 x 15.9 cm

£10,000 - 15,000

€12,000 - 17,000

US\$14,000 - 20,000

Provenance

Property from a private collection, USA.

Note: Please note that this lot was executed by K.G. Subramanyan in collaboration with the artist Gyarsilal Varma.

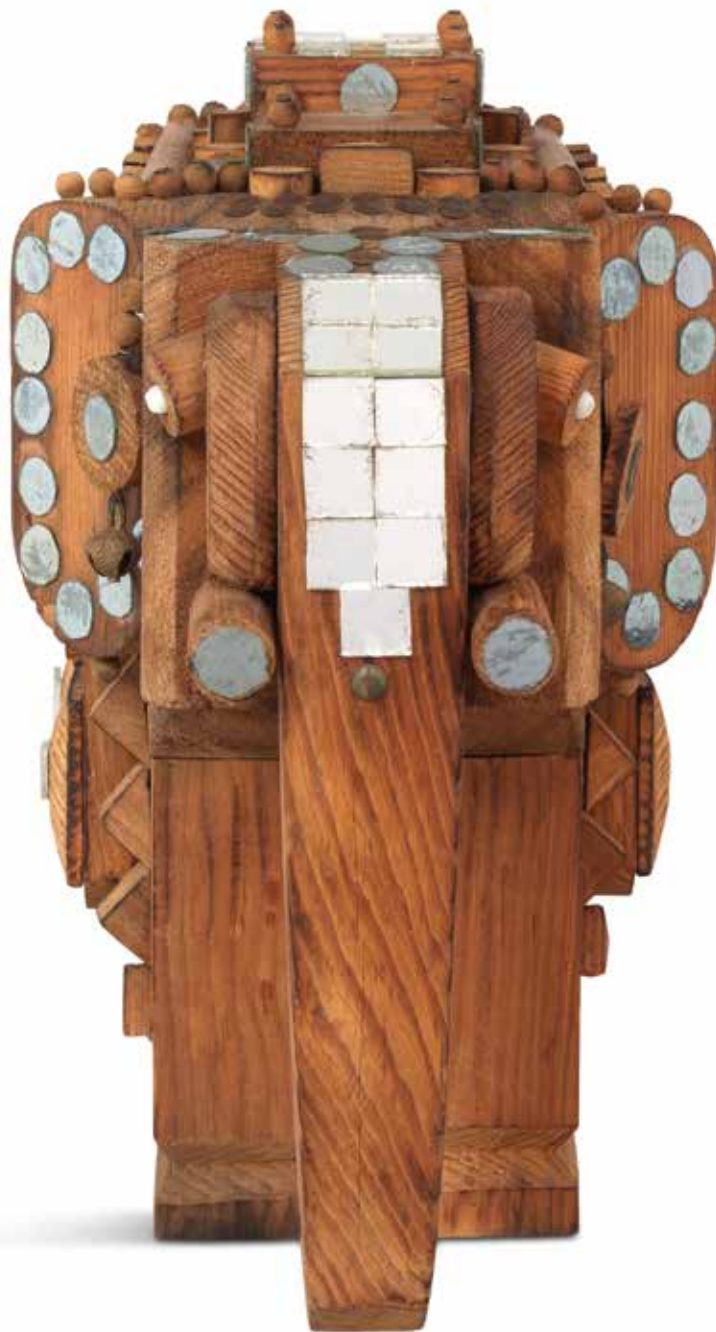
Subramanyan was a writer, scholar, teacher, and art historian, and a major presence on the post-Independence Indian art scene. He trained at Kala Bhavan, the art faculty of Visva-Bharati University, under Benode Behari Mukherjee, Nandalal Bose, and Ramkinkar Baij.

An experimental and prolific artist, Subramanyan sought to explore a modern Indian identity through art while rejuvenating indigenous traditions. His practice spanned drawing, oil painting, watercolour, murals, and sculpture, while also embracing toy-making, set design, glass painting, pottery, and weaving. This inventive approach broadened Indian modernism, enriching it with diversity and innovation.

The present lot, *Untitled (Elephant)*, is an assemblage of mixed-media wood, beads, mirrors, paint, and twine, presenting a whimsical elephant in a cubist aesthetic that echoes the influence visible in his paintings. The work exemplifies Subramanyan's playful experimentation with indigenous materials and techniques, highlighting his mastery of both form and imagination.

Indian wood carving is an ancient and highly expressive tradition, with regional variations often portraying animals, mythological beings, and deities to bring prosperity and safeguard households. Drawing inspiration from Indian folk art and Bengali practices such as Kalighat and Pattachitra painting, Subramanyan emphasised the importance of contemporary artists engaging with local craft techniques. At Santiniketan, town of the Visva-Bharati University, indigenous forms of expression were central to the nationalist vision, and his dedication to craft testifies of the lasting influence of rural and vernacular traditions on modern Indian art. For Subramanyan, the blending of folk and contemporary practices was not simply decorative - it was a deliberate political act.

For a similar work sold at Christies see *South Asian Modern-Contemporary Art: including works from the Collection of Umesh and Sunanda Gaur*, 20th March 2024, lot 614.





41

DONALD RAMANAYAKE (1920-1993)

Untitled (A Village Scene)

signed 'Donald Ramanayake' lower left
oil on board, framed
29.5 x 36.5cm (11 5/8 x 14 3/8in).

£600 - 800

€700 - 930

US\$810 - 1,100

Provenance

Property from a private collection, UK.

Ramanayake was a Sri Lankan landscape artist and is regarded as one of the country's most gifted painters in the genre. Working mainly in watercolour, he is best known for his lyrical depictions of Sri Lanka's countryside, capturing shifting light and atmosphere with great sensitivity. His work reflects a close attention to the natural world, translating everyday landscapes into quiet, contemplative compositions.

His practice belongs to the wider development of mid-20th-century Sri Lankan modern art, a period shaped by the search for artistic identity between colonial traditions and post-independence sensibilities. Within this context, his work remains rooted in observation while also showing a subtle lyrical quality.

In *Untitled (A Village Scene)*, villagers are shown wandering through a rural street, conversing and taking shelter beneath a tree for shade. Through this unassuming everyday moment, Ramanayake captures both the rhythm of village life and the shifting atmosphere of the landscape. The composition is built up through loose, dotted brushwork and a fluid application of paint, producing an expressive naturalism that balances close observation with a strong sense of the medium.

THE OUTSKIRTS OF UDAIPUR, INDIA



42

FRANK DEAN (1865-1947)

The outskirts of Udaipur, India
signed 'Frank Dean India' lower left
watercolour on paper, framed
24.2 x 38.5cm (9 1/2 x 15 3/16in).

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,600

Provenance

Property from a private collection, UK.

The present work depicts a group of travellers on camelback on the outskirts of Udaipur, the “City of Lakes” in southern Rajasthan. Known for its verdant, mountainous setting, Udaipur is characterised by the lush Aravalli Hills and its network of scenic lakes, which form a distinctive backdrop to the scene.

Dean's painting showcases his hallmark interest in Orientalist themes, portraying scenes from North Africa, the Middle East, and India with rich atmosphere and storytelling. Born in Leeds, he trained at the Slade School in London and later in Paris, and went on to exhibit widely, earning recognition for his evocative landscapes and depictions of far-off places.

‘THERE ARE ARTISTS. THERE ARE TANTRIKS. THERE ARE TANTRIK ARTISTS. AS FAR AS I KNOW, THERE ARE NO TANTRIK YOGIS WHO ARE ARTISTS AS WELL. SOHAN QADRI IS AN EXCEPTION. HE IS AN EXCEPTIONAL ARTIST.’

- F. N. SOUZA

43 *

SOHAN QADRI (1932-2011)

Jeevana II

signed and dated 'Qadri 04' lower right

ink, dye and incision on handmade paper, framed

140 x 100cm (55 1/8 x 39 3/8in).

£10,000 - 15,000

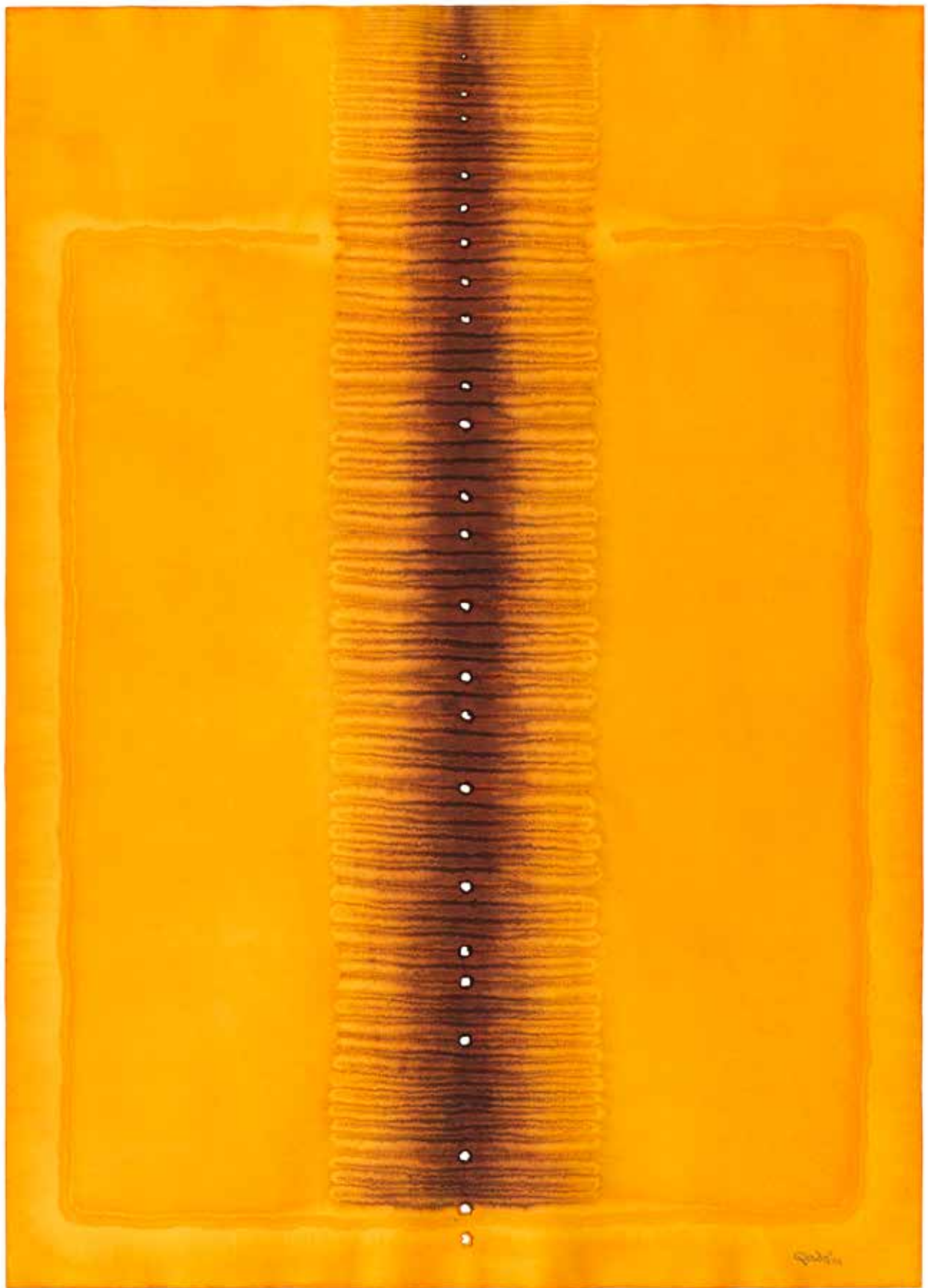
€12,000 - 17,000

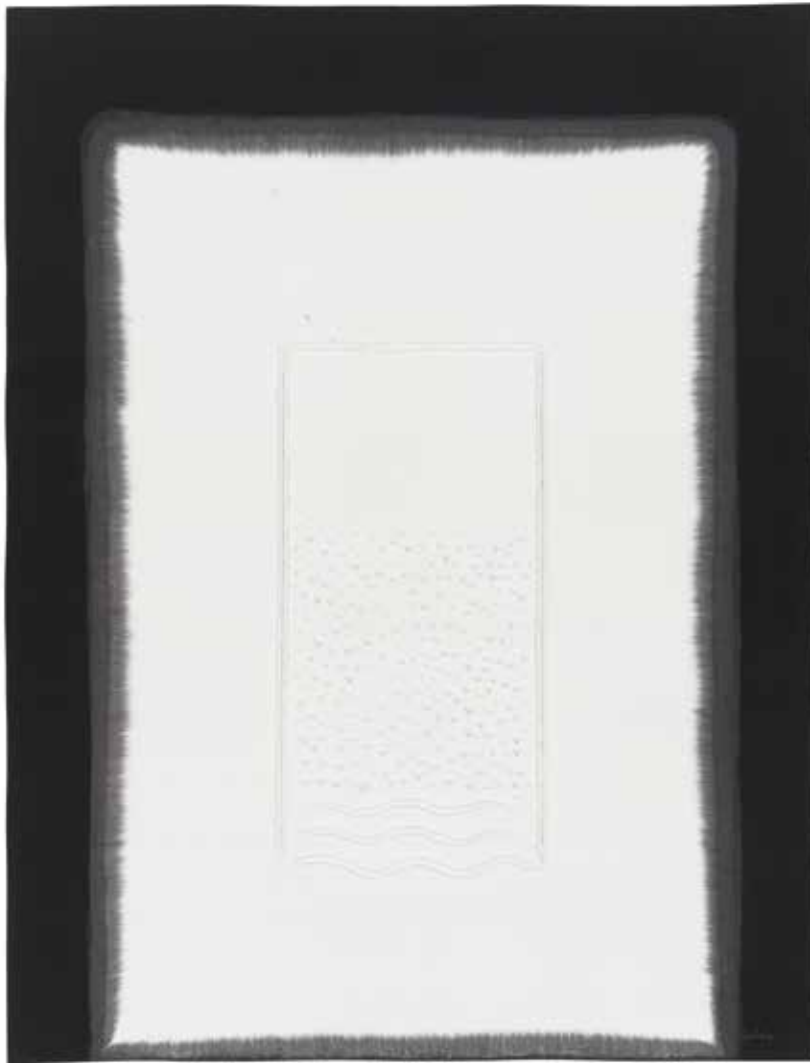
US\$14,000 - 20,000

Provenance

Property from a private collection, Canada;

Acquired from Sundaram Tagore gallery, India





44

SOHAN QADRI (1932-2011)

Untitled

signed 'Qadri 96' lower right
ink, dyes and incision on paper, framed
67.3 x 49.5cm (26 1/2 x 19 1/2in).

£6,000 - 8,000

€6,900 - 9,300

US\$8,100 - 11,000

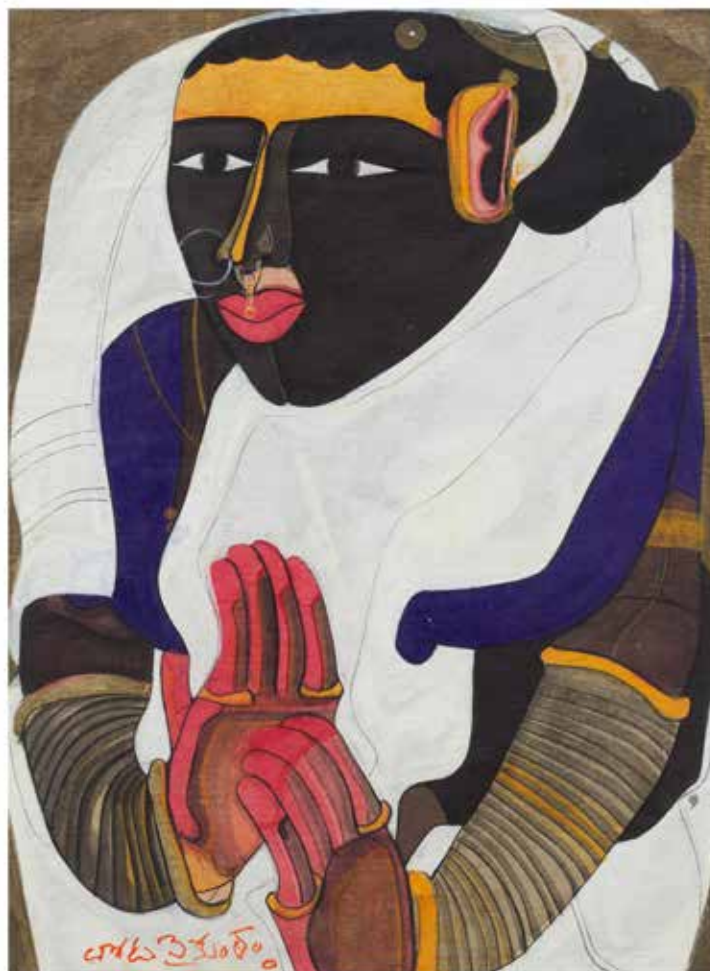
Provenance

Property from a private collection, UK.

Rendered in ink and dye on paper, the present work exemplifies Qadri's mastery in transforming the surface through perforations and markings, creating a richly textured, almost three-dimensional effect. Buddhist scholar Robert Thurman described his characteristic dots and striations as "lustrous bubbles of energy."

Qadri experimented extensively with paper, which he regarded as "softer, more feminine, and better suited to works that evolved from a meditative state." Paper remained his medium of choice throughout his career. As he explained, "I was perpetually seeking a medium where effort is superfluous. Deep states of being are not brought out by effort" (Marathe, Kaumudi, *Sohan Qadri, Inside Outside*, April 1996, pp. 20–21, personal archives of the artist).

In this present lot, the stark contrast of black and white evokes a meditation on presence and emptiness, echoing the dissolution of the ego central to Sufi thought. The rhythmic punctured marks appear to emerge from and recede into the surrounding field, suggesting a continuous cycle of creation and dissolution. As the artist reflected, "When I start on a canvas, first I empty my mind of all images. They dissolve into primordial space. Only emptiness, I feel, should communicate with the emptiness of the canvas."



45 *

THOTA VAIKUNTAM (B.1942)

Untitled (Lady)

signed and dated '08 in Telugu lower left
mixed media on canvas, framed
37 x 27cm (14 9/16 x 10 5/8in).

£5,500 - 6,500

€6,400 - 7,500

US\$7,400 - 8,800

Provenance

Property from a private collection, India;
Acquired from the artist.

“I DON’T SEE MY CHARACTERS AS MODELS;
THEY ARE REFLECTIONS OF MY MEMORIES, MY
CULTURE, AND THE COLORS OF MY LAND”.

- THOTA VAIKUNTAM

“MY WOMEN ARE REALLY LIKE GODDESSES TO ME.
LIKE BHATUKAMMA, THE GODDESS OF LIFE”

- THOTA VAIKUNTAM



46 * AR

IVAN PERIES (1921-1988)

Untitled (Standing Figure)

initialled 'IP' and dated '81' lower right

watercolour on paper, framed

26.8 x 20.9cm (10 9/16 x 8 1/4in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

Provenance

Property from a private collection, Dubai;

Property from a private collection, Sri Lanka;

Thence by descent;

Acquired from Lawsons, *Fine Art*, 31st March 2022, Sydney, Lot 599.

Untitled (Standing Figure), a late watercolour, reflects the quintessential qualities of his mature style. The figure—elongated, solitary, and nearly dissolved into its surroundings—emerges less as a body than as a presence. Peries avoids descriptive detail; instead, the man is rendered through suggestion, his contours wavering between visibility and disappearance. This abstraction is not total but measured, retaining just enough structure to anchor the viewer before receding into ambiguity.

The composition is framed by a subtle but decisive border, a device Peries employed to both contain and heighten the pictorial field. This boundary does not confine the image so much as intensify its inwardness, creating a space that feels contemplative, almost devotional. Within it, the surface breathes with washes of blue and green—cool, layered tones that shift between translucency and depth. These colours do not merely describe an environment; they generate one. The blues evoke distance and introspection, while the greens introduce an organic stillness, as if the figure were suspended within a quiet, living atmosphere.

For a similar work sold at Christies see *South Asian Modern & Contemporary Art*, 17th September 2013, lot 149.



47

SHIAVAX CHAVDA (1914-1990)

Bharata Natyam/Dancer

signed 'S.Chavda 1964' lower right

oil on canvas, framed

51 x 38.4cm (20 1/16 x 15 1/8in).

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Property from a private collection, UK;

Acquired from the artist;

Thence by descent;

Acquired from Swann Auction Galleries, *Modern & Post-War Art*, 2nd May 2024, lot 116.

Chavda's *Untitled (Bharata Natyam/Dancer)* captures a poised yet dynamic moment, presenting the female figure from behind in a classical stance. Her arm extends outward with controlled grace, while her feet are set in the *Swastika Pada*, anchoring the composition in the codified language of Bharatanatyam. Chavda's line is notably restrained, economical yet assured, demonstrating a strong draughtsmanship that allows the figure to emerge with clarity and confidence. Rather than overworking the form, he relies on the precision of contour to suggest musculature, balance, and the disciplined elegance of the dancer's body.

The dual palette of yellow and white plays a vital role in animating the image. The yellow, applied with sensitivity, seems to pulse along the contours, conveying both rhythm and movement, while the white provides a luminous counterbalance that heightens the figure's presence. This interplay evokes the vibrancy of performance without sacrificing compositional control. The use of yellow is particularly resonant within Bharatanatyam, where it is often associated with traditional costume, temple aesthetics, and spiritual energy. In Chavda's hands, it becomes more than decorative, it acts as a visual metaphor for the dancer's vitality, guiding the viewer's eye along the flowing lines and reinforcing the sense of motion within a moment of stillness.



48

SENAKA SENANAYAKE (B.1951)

Untitled (Fish)

signed 'Senaka Senanayake 1987' lower right
mixed media on paper, framed
30.6 x 40.6cm (12 1/16 x 16in).

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Property from a private collection, UK;
Acquired in Colombo, Sri Lanka;
Thence by descent.

"I ESPECIALLY WANTED TO INSPIRE THE NEXT GENERATION TO MAKE A DIFFERENCE. I REALIZED EARLY ON THAT SHOWING DESTRUCTION - BURNT FORESTS AND DEAD ANIMALS - WOULDN'T MOVE CHILDREN. INSTEAD, I BEGAN PAINTING VIBRANT, JOYFUL SCENES FILLED WITH LUSH JUNGLES, BIRDS AND BUTTERFLIES. IF CHILDREN SEE THE BEAUTY, THEY MIGHT ASK THEIR PARENTS WHY THEY DON'T SEE IT IN REAL LIFE - AND MAYBE, THAT QUESTION COULD SPARK CHANGE. ART CAN OPEN THEIR EYES TO NATURE'S WONDERS."

- SENAKA SENANAYAKE IN THE CEYLON JOURNEY, VOLUME
02, NO 1. JUNE 2025, PG. 97.



49

EQBAL MEHDI (1946-2008)

Untitled (Girl)

signed 'Eqbal Mehdi 96' upper left
pen and ink on paper, framed
49.4 x 35.2cm (19 7/16 x 13 7/8in).

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,000

Provenance

Property from a private collection, UK;
Acquired from Millon Riviera, Nice, 17th December 2024, Lot 312.

Mehdi's *Untitled (Girl)* exemplifies his characteristic precision and sensitivity to form. The figure, shown in profile, is rendered with a quiet restraint that draws attention to the subtleties of line and contour. Mehdi's meticulous use of cross-hatching builds depth and shadow with remarkable control, giving the face a sculptural presence despite the simplicity of the medium. This careful, almost meditative mark-making is typical of his practice, where detailed draftsmanship becomes a means of both observation and expression.



50

NIYAMAT MEHTA (B.1999)

Atman in blue

engraved 'NM' lower back

bronze mounted on makrana marble

48 x 49 x 11.5 cm (18 7/8 x 19 5/16 x 4 1/2 inches)

edition 1/3

£2,500 - 3,500

€2,900 - 4,100

US\$3,400 - 4,700

Provenance

Property from the artist's collection, Delhi.

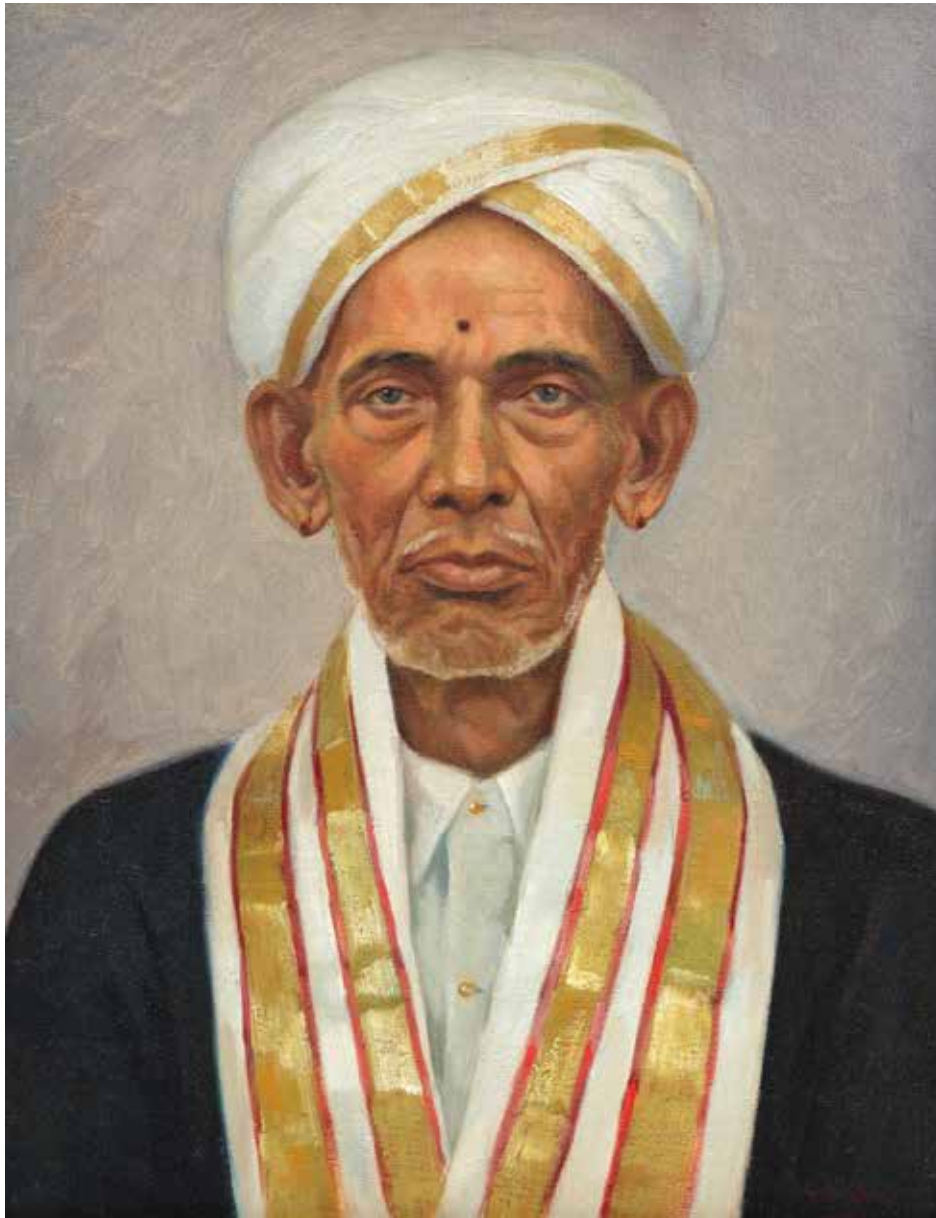
In this variation of *Atman*, the shift in patina alters not the essence of the work, but its atmosphere. Where the bronze patina edition evokes grounding and material presence, the blue surface introduces a contemplative lightness an almost celestial register.

Rooted in classical form yet pared back to its essential lines, the sculpture reflects an inward stillness. The equine head a recurring motif in Mehta's practice, becomes a vessel for consciousness rather than movement. The title *Atman*, drawn from Indian philosophy, refers to the inner self, the enduring, indivisible core of being. In this blue edition, that inner presence feels suspended between earth and sky.

The patina's layered texture catches light unpredictably, allowing the work to shift subtly throughout the day. It is not merely a colour variation, but a patina evolution.

For another work sold on these premises see *Modern & Contemporary South Asian Art*, 9th December 2026, lot 52.





51

KATTINGERI KRISHNA HEBBAR (1911-1996)

Untitled (Mr Manchi Krishna Rau & Mr Manchi Srinivas Rau)

45 x 34.8 cm and 70.2 x 55.5 cm

Oil on canvas, framed

£12,000 - 16,000

€14,000 - 19,000

US\$16,000 - 22,000

Provenance

Property from a private collection, UK.

Painted for the sitter's family by K K Hebbar and facilitated by Hebbar's brother Anant who was an employee of The Novelties Ltd, where Manchi Srinivas Rau was the Managing Director (Manchi Krishna Rau is the father, and Manchi Srinivas Rau is his son).



Hebbar's two unusual portraits stand apart within his oeuvre, where such individualized, formal depictions are relatively rare. One portrays a man in a turban and shawl, Manchi Krishna Rau accented with gold bands, exuding a quiet sense of tradition and dignity, while the other presents a bespectacled figure, Manchi Srinivas Rau in a suit, embodying a more modern, cosmopolitan identity; the former was executed from an older photograph, whilst the latter was executed from life. Rather than typologies or generalized figures, more typical of Hebbar's practice, these works feel personal and attentive, suggesting a deeper, more intimate engagement with the sitters. Their specificity and care hint at a special relationship between artist and subject, where portraiture becomes not just representation, but a gesture of regard and connection.



52

AMBADAS KHOBRAGADE (1922-2012)

Untitled (Abstract)

signed 'Ambadas 73' lower right
mixed media on paper, framed
38.2 x 24.9cm (15 1/16 x 9 13/16in).

£1,000 - 1,500

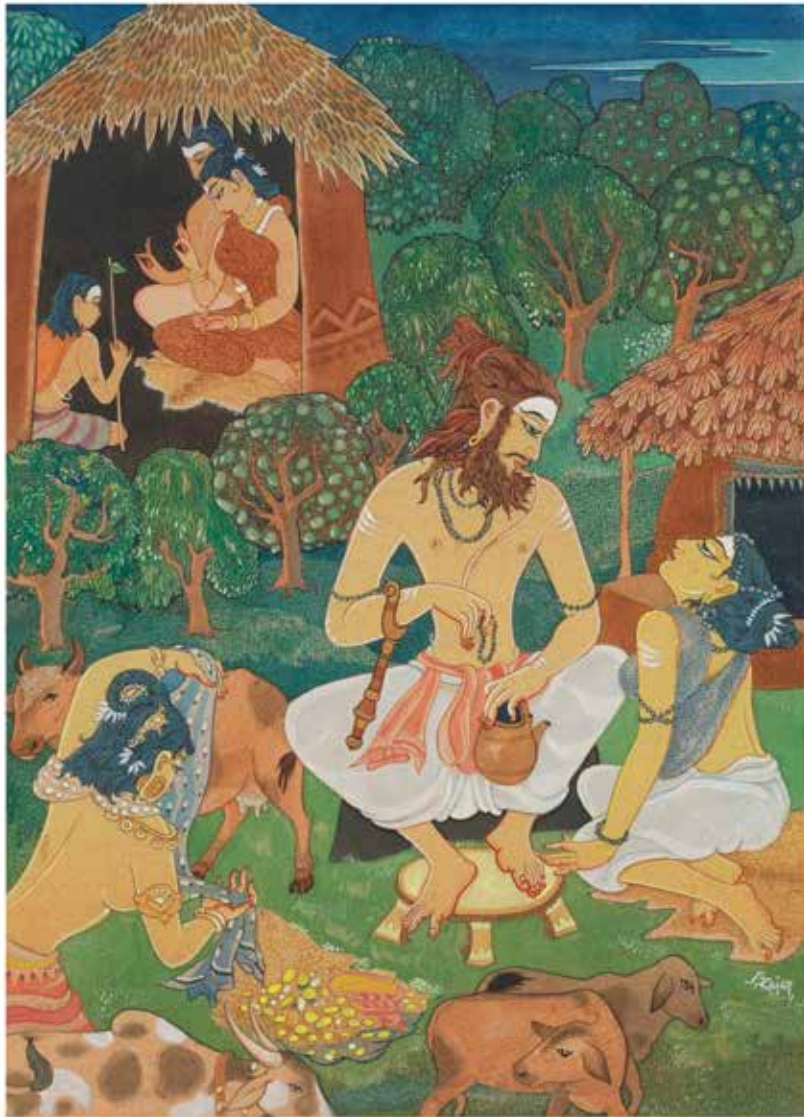
€1,200 - 1,700

US\$1,400 - 2,000

Provenance

Property from a private collection, UK.

Khobragade's mixed media work on paper exemplifies his quintessential abstract language, where gesture and energy take precedence over form. In a dynamic interplay of blacks, oranges, and blues, the surface is activated by a palpable sense of frenzy, as marks collide, overlap, and disperse across the composition. The immediacy of the medium allows for a raw, almost improvisational quality, with each stroke contributing to an overall rhythm that feels both instinctive and controlled. Within this apparent chaos, Khobragade achieves a charged visual field, where colour and movement coalesce into a deeply expressive, almost musical abstraction.



53

SUNDARAM RAJAM (1919-2020)

Untitled (Women in the Vedic Age)

signed 'S. Rajam' lower right

pen and watercolour on paper, framed

46.4 x 33.1cm (18 1/4 x 13 1/16in).

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,600

Provenance

Property from a private collection, UK.

Note: There is a label to the reverse which has the following:

'Women in the Vedic Age.

Ref. Text by: Shakuntala Rao Shastri (Pgs. 94 to 95)

Yagnavalkya had two wives, Maitreyi and Katyayani. Maitreyi was a Brahnavadhini (Desirous of the knowledge of Brahman) and Katyayani was of worldly temperament. Yagnavalkya says 'Oh Maitreyi, I am anxious

to rise above this stage of life, and so if you agree, I should like to divide between you and Katyayani, what I have.'

Katyayani takes the material wealth, and Maitreyi knows that there is no hope of attaining immortality by riches or by deeds that are done by riches, asks for knowledge 'What thou knowiest as beyond detach.'

Then Yagnavalkya makes Maitreyi sit beside him and gives discourse regarding the way of immortality.'

Rajam was an Indian actor, painter, and Carnatic musician from Tamil Nadu, known for his portraits of the Trinity of Carnatic music. In the 1990s, the Himalayan Academy acquired his lifetime output of approximately 500 paintings.

The present work offers an idealised vision of early Indian society, depicting women engaged in care, ritual, and domestic life within a pastoral setting. Centred on an ascetic figure, the composition underscores the harmony between the spiritual and the everyday, positioning women as integral to both.

54 *

NATARAJ SHARMA (B.1958)

Untitled

oil on canvas, framed

53.4 x 35.1cm (21 x 13 13/16in).

£6,000 - 8,000

€6,900 - 9,300

US\$8,100 - 11,000

Provenance

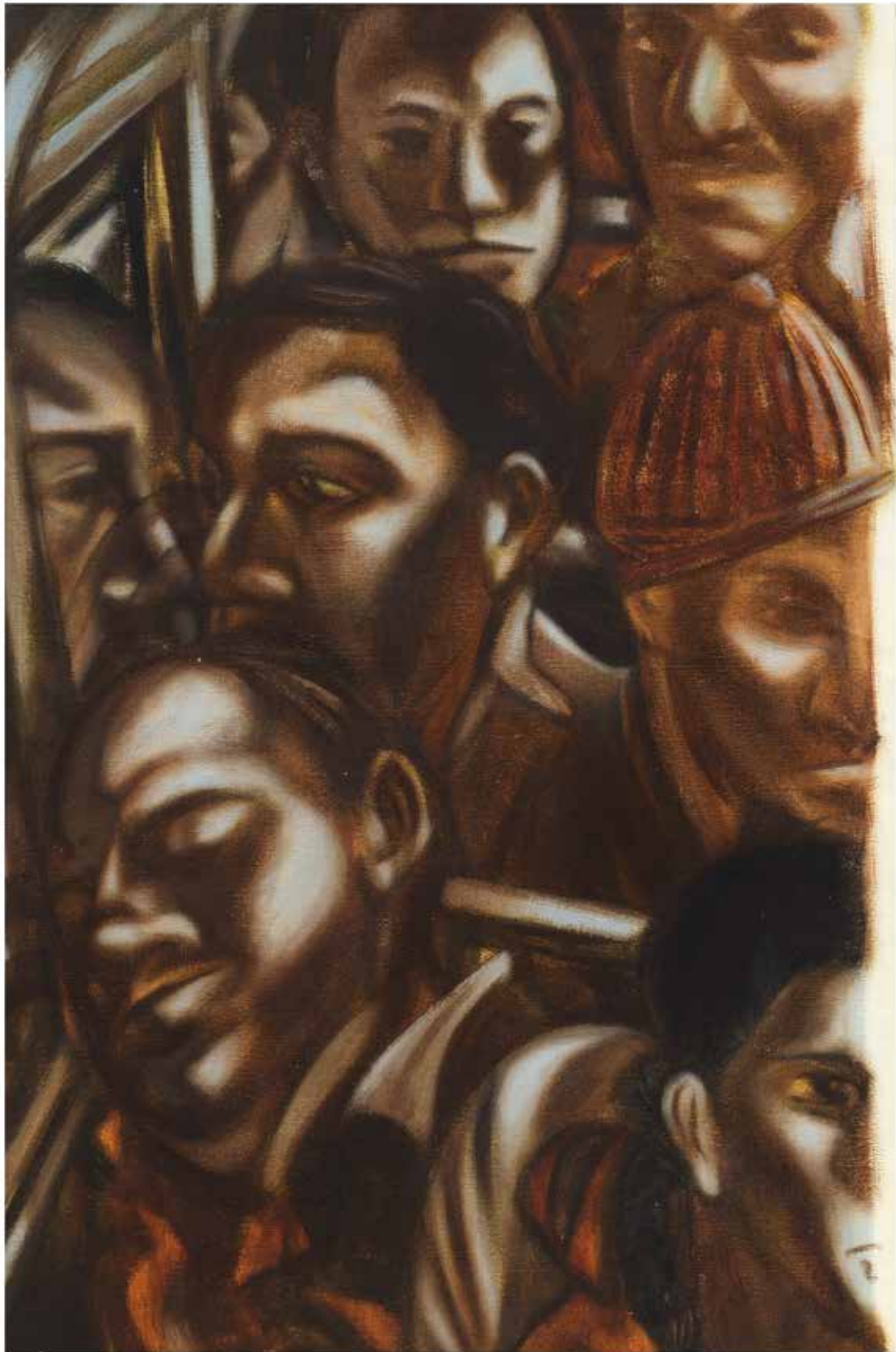
Property from a private collection, USA.

An interdisciplinary artist based between Baroda and Goa, Sharma graduated from the M. S. University, Baroda, in 1982.

Untitled depicts a tightly cropped view of passengers seated within a crowded bus. The figures, pressed closely together, appear absorbed in their own inner worlds, one gazes out of the window, confronted by their own reflection; another sleeps; others stare ahead with distant, vacant expressions. The composition is strikingly photographic in its sensibility, zoomed-in and abruptly framed, with faces partially cut off, heightening a sense of immediacy and quiet dislocation. Rendered in a palette of earthy browns and ochres, the work evokes an atmosphere that is both distinctly Indian and subtly melancholic.

While Sharma is widely known for his recurring engagement with the rapid expansion of urban and industrial construction across India, often depicting vast, uninhabited structures that suggest a stark, impersonal future, this work turns instead to the human condition within such evolving environments. The anonymity and emotional detachment of the figures hint at a broader sense of alienation, as individuals navigate increasingly dense and mechanised urban spaces.

This shift in focus allows the work to offer a poignant reflection on the changing realities of contemporary life, where human presence risks being overshadowed by the very progress it sustains.





‘I AM NEITHER A SCHOLAR, NOR A NOVELIST, NOR AN
ETHNOLOGIST. I AM A PAINTER, MORE CURIOUS ABOUT
VISUAL IMPRESSIONS THAN VERBAL NOTATIONS,
ABOUT COLOURS THAN WORDS.’

– LÉA LAFUGIE

55

LÉA LAFUGIE (1890-1972)

Udaipur (Jag Niwas on Lake Pichola) 1925

signed ‘Lafugie’ lower right

oil on board, framed

36.9 x 44.9cm (14 1/2 x 17 11/16in).

£4,000 - 6,000

€4,600 - 6,900

US\$5,400 - 8,100

Provenance

Property from a private collection, UK.

Léa Lafugie was a French artist, writer, and explorer, and one of the first female solo travellers to sojourn in Tibet. Her work reflects a sustained interest in China and South Asia. She studied at the École des Arts Décoratifs, the École des Beaux-Arts, and the Académie Julian in Paris. Embracing the role of “painter-traveller” from 1924, she travelled extensively in India and Tibet, visiting Kashmir and Ladakh (1926), Darjeeling, Sikkim, and Tibet to Gyantse (1927), and Shimla, Spiti Valley, Ladakh, and Srinagar (1931). A prolific artist, Lafugie exhibited widely in France and presented 280 works at the School of Fine Arts, Calcutta, in December 1927.

The present lot depicts the island palace of Jag Niwas on Lake Pichola, built in 1746 by Maharana Jagat Singh II as a royal summer retreat, now known as the Taj Lake Palace, Udaipur. The work reflects the illustrative and Art Deco aesthetics of Western art in the 1920s, characterised by bold linework and simplified geometric forms. It belongs to a wider body of early twentieth-century Western travel imagery of India, shaped by the European traveller’s perspective and the visual culture of Orientalism. This rare work is notable for both its historical significance and its undeniable charm. The soft, muted palette enhances its lyrical atmosphere, lending it a sense of striking quietude and visual poetry.

“MY INITIATION IN TO THE WORLD OF ART AND LEARNING WAS IN THE NURSERY SCHOOL HELD ON A VILLAGER’S VERANDHA. I WAS THREE YEARS OLD. THE TEACHER TOOK MY RIGHT HAND AND WITH A THICK CLAY CHALK HELPED ME TO DRAW THREE PERFECT CIRCLES REPRESENTING BRAHMA, VISHNU, MAHESWAR; THE HINDU TRINITY. BRAHMA THE CREATOR, VISHNU THE PRESERVER, MAHESWAE THE DESTROYER. MY LIFE AS AN ARTIST AND WRITER BEGAN.”

– PRAFULLA MOHANTI

56

PRAFULLA MOHANTI (B.1936)

Mahabruta

signed, dated and titled 'Mahabruta, Prafulla Mohanti 07' verso
watercolour on paper
76.2 x 55.8cm (30 x 21 15/16in).

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Property from a private collection, UK.

Acquired from Lansdowne Gallery.

Mohanti was raised in the village of Nanpur in Odisha. Although he moved to London after earning a degree in architecture from the Sir JJ School of Art, Mumbai, his artistic practice remains deeply rooted in his early experiences and the rhythms of village life.

Mohanti is a multidisciplinary artist, writer, poet, dancer, architect, and urban planner, renowned for vibrant and expressive watercolour on paper works that celebrate the essence of life, spirituality, and Indian culture. Through radiant colours, fluid lines, and meticulously layered patterns, Mohanti's paintings echo the textures and rhythms of his childhood, with motifs such as his mother's bindi threading through his compositions.

The title *Mahabruta* references the ancient Sanskrit epic, the Mahābhārata. The epic recounts the Kurukshetra War between the Kauravas and Pāndavas and explores moral, philosophical, and devotional

questions, including the four “goals of life” (puruṣārtha), *DHARMA* (duty), *ARTHA* (prosperity), *KĀMA* (desire), and *MOKSHA* (liberation), which provide a framework for ethical and spiritual guidance in Hindu culture.

In *Mahabruta*, Mohanti creates four nested, brightly coloured circles that can be read as a visual interpretation of these four goals of life. Through the interplay of pigment and flowing, precise forms, the composition evokes calmness, harmony, and meditation - translating the spiritual and cultural sensibilities first absorbed during his upbringing in Nanpur. Often symbolic and meditative, his work conveys a sense of universality while remaining deeply rooted in his cultural heritage.

Mahabruta exemplifies Mohanti's mastery, blending colour, form, and symbolic meaning to create a composition that is at once visually striking and spiritually resonant.





57 *

ARPANA CAUR (B.1954)

Untitled (Widows of Chasnala)

signed 'Arpana Caur' lower right

oil on canvas, framed

111.9 x 111.9cm (44 1/16 x 44 1/16in).

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Property from a private collection, NY;

Acquired from ACES Gallery, *Winter estates auction*, 22nd February 2026, lot 248.

Note: The work has been authenticated by the artist.

Caur's *Untitled (Widows of Chasnala)* is a stark and haunting composition in which three widowed figures fill the frame with an almost oppressive presence. The women appear nearly identical, their faces drained of individuality, as if grief has erased distinction and reduced them to a collective identity. One faces the viewer directly, confronting us with a steady, unflinching gaze, while the other two turn to the right, creating a subtle rhythm of repetition and withdrawal. Draped in shades of black, their forms merge into a somber mass, amplifying the emotional weight of loss. Behind them, a deep red background bleeds across the canvas, evoking both violence and mourning; it reads unmistakably as blood, saturating the scene with the memory of catastrophe.

The work draws its title and emotional force from the Chasnala mining disaster, one of the deadliest mining tragedies in India. In December 1975, an explosion and flooding in a coal mine in Chasnala, near Dhanbad, led to the deaths of hundreds of miners, leaving behind countless families devastated and many women widowed overnight. Caur's painting does not depict the event itself but its human aftermath—the silent, enduring grief borne by those left behind. By presenting the widows as nearly indistinguishable, she underscores the scale of the tragedy, transforming personal loss into a shared, collective condition. The painting thus becomes both a memorial and a critique, holding the viewer in the presence of unresolved sorrow and the human cost of industrial disaster.



58

SHRINIVAS (C.1955)

Untitled (Woman, Bull and Houses)

initialled 'S.R.' lower right

oil on board, framed

49 x 118.4cm (19 5/16 x 46 5/8in).

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,000

Provenance

Property from a private collection, UK;

Acquired from a local house clearance in 2024.

Deeply expressive and narrative, the present *Untitled (Woman, Bull and Houses)* work is an abstract figuration, typical of mid-century Indian paintings. Rural life is evoked through the depiction of a traditional woman and a bull, a recurring motif in Indian artistic traditions. The composition is fractured into sharp, energetic planes, creating a dynamic sense of movement to the work's narrative. Shrinivas's recurring subjects, rural scenes and women, are rendered here through richly layered, crosshatched brushwork and a vibrant, complex palette, offering a vivid and meditative engagement with Indian rural life.

For a similar work sold at Pundole's see, *The Summer Fine Art Sale*, 10th - 13th June 2024, lot 19.



59

PANKAJAM PAULRAJ (1914-1979)

Untitled (Lady playing the Veena)

signed 'Pankajam PaulRaj' lower left; circa 1960s
watercolour on paper laid on card, framed
26.2 x 36.9cm (10 5/16 x 14 1/2in).

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,600

Provenance

Property from a private collection, UK.

This striking work, *Untitled (Lady playing the Veena)*, belongs to a broader body of traditional Indian iconography. The motif of a woman playing the veena has been repeatedly interpreted and reinterpreted throughout Indian art history, appearing across a wide range of visual traditions.

In Indian artistic representation, the image of a woman with a veena is most commonly associated with divine knowledge, artistic refinement, and the harmony of life. While it is most famously linked to the Hindu goddess Saraswati, the motif is also frequently used to depict mortal women of high culture, virtue, or royal status, symbolising their education, sophistication, and cultural attainment.

In this work, Paulraj treats the subject through the influence of the Bengal School, employing a delicate wash technique that produces a soft, ethereal, and atmospheric background. This approach not only enhances the sense of depth but also reinforces the painting's quiet emotional tone. Set against this hazy backdrop, the combination of traditional Indian themes with elements of Western academic realism demonstrates the artist's refinement and technical control. Within this carefully balanced composition, the female figure is rendered in a pose of calm and serenity, becoming the focal point of the work's contemplative mood.

60 * AR

JAMIL NAQSH (1939-2019)

Untitled (Pigeons)

signed 'Jamil Naqsh' upper right

oil on canvas, framed

87.5 x 101cm (34 7/16 x 39 3/4in).

£15,000 - 25,000

€17,000 - 29,000

US\$20,000 - 34,000

Provenance

Property from a private collection, NY.

Acquired from Sotheby's, *Modern and Contemporary South Asian Art*, 7th October 2014, lot 37.

Pigeons hold a deeply personal significance in Naqsh's work, rooted in memories of his childhood in Kairana, where they moved freely through his home, gathering in the courtyard and pecking at grains of wheat. In Islamic tradition, pigeons are also associated with protection, recalling the moment when the Prophet, fleeing persecution from Mecca, took refuge in a cave on Mount Hira, where a spider's web and a pigeon's nest concealed his presence. Throughout his career, Naqsh returned repeatedly to the motif of the bird as a symbol of purity, grace, and transcendence; in this present *Untitled* work, the pigeons become both companion and metaphor - a delicate embodiment of introspection and quiet contemplation.

For a similar work sold on these premises see *Modern & Contemporary South Asian Art*, 22nd November 2022, lot 17.





61

KANWAL KRISHNA (1910-1993)

Birth of Light

signed 'Kanwal' lower right

print, framed

42.3 x 62.2cm (16 5/8 x 24 1/2in).

£1,200 - 1,500

€1,400 - 1,700

US\$1,600 - 2,000

Provenance

Property from a private collection, UK.

Krishna's *Birth of Light* is a striking meditation on origin, energy, and emergence. Though modest in scale as a print, it evokes a vast, almost cosmic drama. At its center, a radiant burst of light expands outward, recalling the imagery of the Big Bang, an explosive genesis from which all matter, time, and perception unfold. This central luminosity is not merely a visual focal point; it acts as a symbolic nucleus of creation itself.

The composition is built around contrast. The intense brightness at the core pushes against darker, more subdued tones at the periphery, creating a sense of motion and tension. This interplay suggests both expansion and resistance, as if the universe is in the very act of becoming. The viewer's eye is drawn inward and then propelled outward, mirroring the conceptual movement from singularity to multiplicity. The print medium, with its layered textures and controlled marks, enhances this effect, giving the light a tactile presence rather than a purely abstract glow.

Krishna's work often engages with philosophical and metaphysical ideas, and here the "birth" of light can be read beyond a scientific metaphor. Light, traditionally associated with knowledge, consciousness, and revelation, becomes a metaphor for awareness itself. The piece may be interpreted as the moment of awakening, when darkness gives way to understanding, when the unknown begins to take form.

At the same time, the abstraction of the image allows for multiple readings. It can be cosmic, spiritual, or even psychological. The viewer might see in it the birth of the universe, the spark of creativity, or the emergence of self-awareness. This openness is one of the work's strengths: it does not dictate meaning but invites contemplation.



62

DEVYANI KRISHNA (1918-2000)

The Tree of Knowledge

signed 'AP' lower left, titled 'The Tree of Knowledge' centre and signed and dated 'Devyani 1982' lower right
etching

43.9 x 23.9cm (17 5/16 x 9 7/16in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000

Provenance

Property from a private collection, UK.

Krishna's *The Tree of Knowledge* stands as a contemplative and symbol-rich print that merges organic form with metaphysical inquiry. At its core is the image of a tree, an enduring symbol of growth, connection, and wisdom, yet Krishna transforms this familiar motif into something more expansive. The tree is not simply rooted in earth; it appears animated by an inner radiance, as if knowledge itself is a living force that grows, spreads, and illuminates.

The designation 'AP' (Artist's Proof) suggests a work closely tied to the artist's own process, often more intimate and experimental than standard editions. In this print, that intimacy is visible in the careful handling of line and tonal variation. The branches seem to extend outward in rhythmic patterns, almost echoing neural pathways or energetic currents, while a subtle yet powerful light emanates from within or around the form. This radiance transforms the tree into more than a natural object, it becomes a conduit of insight, a meeting point between the material and the intellectual.

Her approach resonates strongly with the practice of her husband, Kanwal Krishna. Both artists explore themes of emergence, illumination, and the unseen forces that shape perception. In Kanwal Krishna's *Birth of Light*, the central burst of energy suggests a cosmic beginning, a moment of explosive creation. In Devyani Krishna's work, that same sense of energy is present but translated into a more organic, grounded form. The emanating light in *The Tree of Knowledge* appears less violent yet equally potent, suggesting not the instant of creation, but the sustained growth of understanding over time.



63

SAKSHI KAPOOR (B.1991)

Bombay University

signed 'Sakshi '26' lower right
oil on canvas

30.5 x 38.2cm (12 x 15 1/16in).

£900 - 1,200

€1,000 - 1,400

US\$1,200 - 1,600

Provenance

Property from the artist's collection, Bombay.

Born and raised in Bombay, Kapoor received her artistic training at the Angel Academy of Art in Florence, Italy. She works primarily in oils and believes in the importance of technique, beauty, and harmony in art.

Kapoor started painting en plein air to romanticise daily life and capture the beauty of everyday scenes and architecture, and to connect with her environment and the city she calls home.

Built in the 1870s in the Gothic Revival style, the Bombay University campus is a patchwork of Venetian elements, gargoyles, stained glass and

rose windows. It possesses a strange kind of beauty, its European design brought to life using local materials like buff coloured Kurla stone. Palm trees grow in abundance and heavy clouds foretell the coming monsoon.

It's the contrast of East and West- architecture from a cold, distant land and tropical weather and foliage- that creates a unique sight to behold. For someone living and working in the area it's easy to forget just how exotic and grand the university campus buildings are.

Buildings like these do not simply lend character to the city of Mumbai, they build it. They're part of our inheritance and our story. As the city limits expand and generic glass skyscrapers dominate the skyline, it's these buildings that form the heart and soul of the city. They tell the story of a particular time and people, of the "beginning" of the modern metropolis of Mumbai.

For another work by the artist sold on these premises see Bonhams, *Modern & Contemporary South Asian Art*, 9th December 2025, lot 59.



64

SHALINI BHARADWAJ (B.1973)

The Lotus Veil

signed 'Shalini' lower right

Japanese silk tissue paper collage and acrylic on canvas, framed
54 x 88cm (21 1/4 x 34 5/8in).

£6,000 - 8,000

€6,900 - 9,300

US\$8,100 - 11,000

Provenance

Property from the artist's collection.

Lotus Veil weaves together delicacy and depth using Japanese silk tissue paper collage and acrylic, to create a richly layered, luminous surface. Set against a deep Prussian blue background, the composition glows with vivid pinks, softened by subtle notes of ochre, green, and turquoise. Lotus leaves drift across the canvas, while lotus blossoms in various stages of bloom—bud, unfurling, and full expression—suggest cycles of transformation and quiet renewal. At the heart of the work, a woman's face emerges gently through a diaphanous veil. Its translucency echoes the layered transparency of the lotus blooms, visually merging figure and environment. The veil becomes both a physical and symbolic threshold, between concealment and revelation, interior and exterior worlds. Through the interplay of texture, colour, and transparency, *Lotus Veil* invites the viewer into a contemplative space where identity feels fluid, and beauty unfolds gradually, like the lotus itself.

Shalini is a British born Indian artist who describes herself as a 'Creative Experimentalist.' She explains, "*For me, creativity is a journey of experimentation and exploration. The process is as important as the end result. I rarely start with a preconceived idea - I like to see where the material and momentum take me.*" In her work, Shalini explores a wide range of subject matter including still life, figuration, abstract landscapes and stylised portraiture. Her paintings are characterised by a dynamic interplay of intense light and shadow, often contrasted with the delicacy of translucent forms. Her layered compositions are built through a mixed-media approach using acrylic paint, charcoal, high pigment inks and Japanese silk tissue paper, creating surfaces rich in texture, depth, and visual complexity. Inspired by her Indian heritage, Shalini's work seeks to evoke deep emotional connection. She reflects, "When people engage with art that resonates with their own memories and experiences, it can lead to a rich tapestry of emotions." Having spent her childhood in India, Shalini draws on cultural and personal associations - memories of travel, people, places, objects and childhood nostalgia. Capturing fleeting moments in time, she creates evocative visual narratives that remain open-ended, making each encounter a dialogue between image and memory.

A full-page background image of a portrait painting titled 'Portrait of a Boy' by Anna Molka Ahmed. The painting is an oil on board, framed, and depicts a young boy with dark, curly hair, looking slightly to the right with a wistful expression. The brushwork is visible and textured, particularly in the hair and clothing.

65 * AR

ANNA MOLKA AHMED (1917-1994)

Portrait of a Boy

signed 'Anna Molka' lower left

oil on board, framed

76.2 x 45.7cm (30 x 18in).

£3,500 - 5,000

€4,100 - 5,800

US\$4,700 - 6,800

Provenance

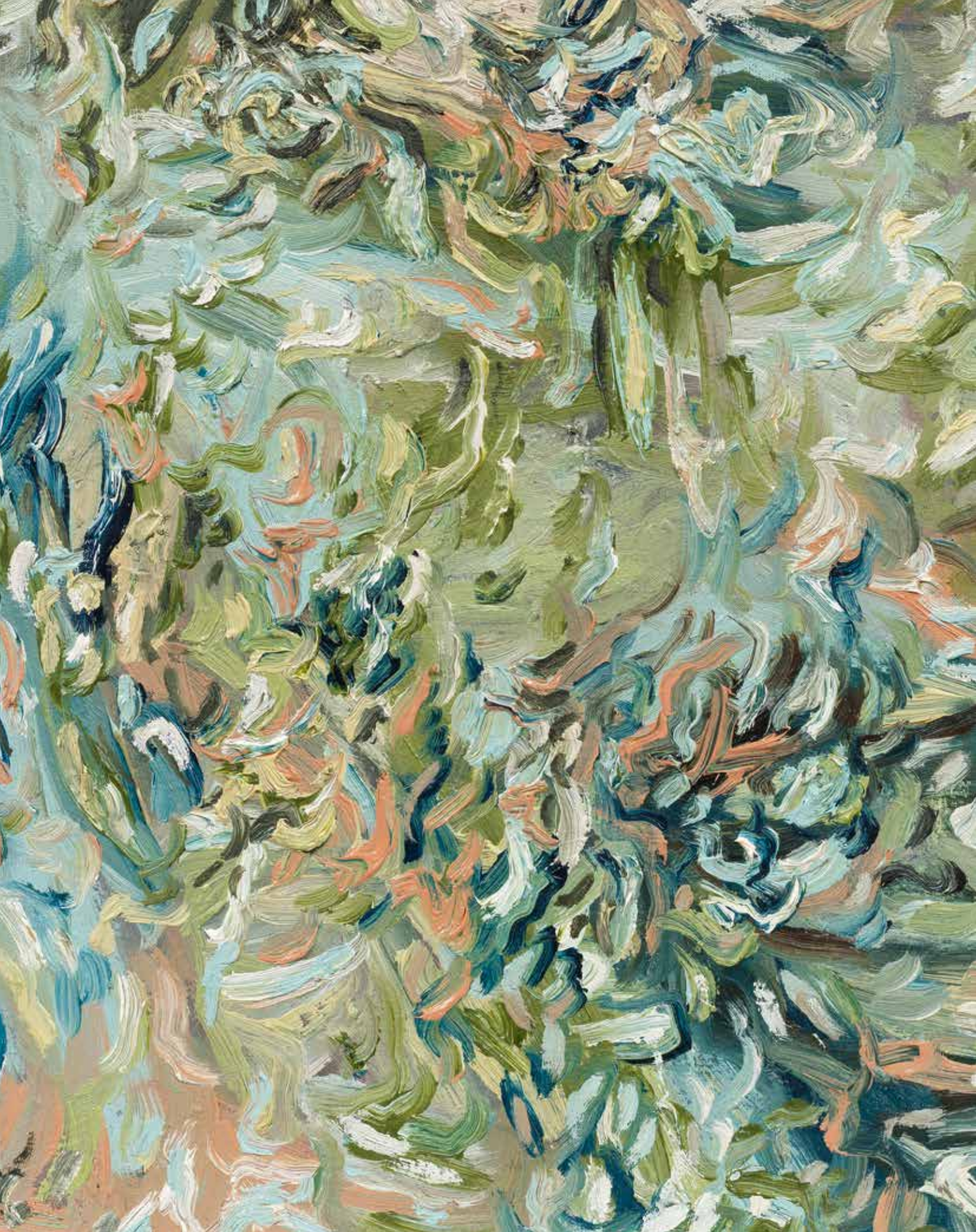
Property from a private collection, Pakistan.

Exhibited

Bonhams, *Anna Molka Ahmed*, London, 7th - 9th December 2025.

A sensitive portrait of an unidentified sitter, this work demonstrates the artist's ability to capture the vulnerability of an individual. The sitter appears lost in thought, with a wistful, slightly dreamy expression that draws the viewer into that intimate moment. The portrait also exemplifies Anna Molka's sensory approach to the handling of skin and fabric. The application of colour coupled with the texture provided by the palette knife was intrinsic to her style. She barely attempts to suggest the volume of the body through tonal variations, relying instead on impasto to convey the fullness of the body, the curve of the cheek and the roundness of the shoulder. Anna Molka was well known for casting far and wide for her models. Anyone was a potential sitter—from professional models who were daily visitors to the fine arts department, to the local fruit seller invited to sit for a few hours. In some cases, the sitting was very brief and the artist had to work swiftly, making intuitive decisions about colour and form. Conversely, other portraits of well-known personalities, such as the poet Faiz Ahmed Faiz, required longer sittings scheduled over weeks.





AMRIT SINGH SANDHU SHUMAIYA KHAN DIVYA BALIVADA

LOTS 66 - 68

IT'S ONLY NATURAL

CURATED FOR BONHAMS BY VITTORIA BELTRAME

THREE WORKS BY UP AND COMING CONTEMPORARY SOUTH ASIAN ARTISTS

The Modern & Contemporary South Asian department at Bonhams, in collaboration with curator Vittoria Beltrame, is pleased to announce a second exhibition, *It's Only Natural*, presented as part of our Modern and Contemporary South Asian Art auction on 2 June 2026.

Drawing on Roland Barthes' *Mythologies* (1957), which proposes that images are never as simple as they seem, this exhibition considers how contemporary practices break down and rethink myths embedded within tradition and cultural memory. If myth, as suggested by Barthes, transforms history into something that appears natural, the works included in this selection resist and rework this perception, by unsettling inherited narratives too often read as fixed - resulting in an understanding of an identity always in shift, layer upon layer.

Across painting and drawing, Amrit Singh Sandhu, Divya Balivada, and Shumaiya Khan approach the image not as a simple representation, but as re-imagination. Their works do not only depict identity, but they also reveal how it is constructed, through inheritance and experiences, while simultaneously challenging the attempt to stabilise it.

In Amrit Singh Sandhu's practice, the image is stretched across the surface. Archival photographs, often understood as truth of memories, are reworked disrupting their authority. Here, the familial image so often mythologised as an anchor of origin becomes speculative. Sandhu exposes the myth of belonging, replacing it with a continuous process of becoming shaped by diasporic movement.

Divya Balivada's work engages with another type of myth: the internalised and culturally coded image of the self. Her works often hover between figuration and dissolution, representing abstract bodies and gestural movements that resist legibility. Balivada disrupts coherence, playing with the idea that identity, particularly feminine identity, can be fully seen, known, or categorised. Instead, her paintings operate in ambiguity, where perception is redefined and meaning is altered. This happens on the canvas while reworking memories of natural environments that have shaped not only her years of moving and replanting roots, but from this, her entire persona too. It is not merely of inspiration, it is indeed embedded in her.

Shumaiya Khan instead extends this destabilisation into the visceral. Her tactile abstract surfaces draw on animism and mysticism, invoking forms that feel both ancient yet at the same time contemporary. If Barthes examined how modern culture produces myths that hide their own construction, Khan reclaims myth as a generative force. Her compulsive yet meditative gestural work becomes a documentation of endurance, shaped by trauma, displacement, and healing. The body here becomes a vessel to express.

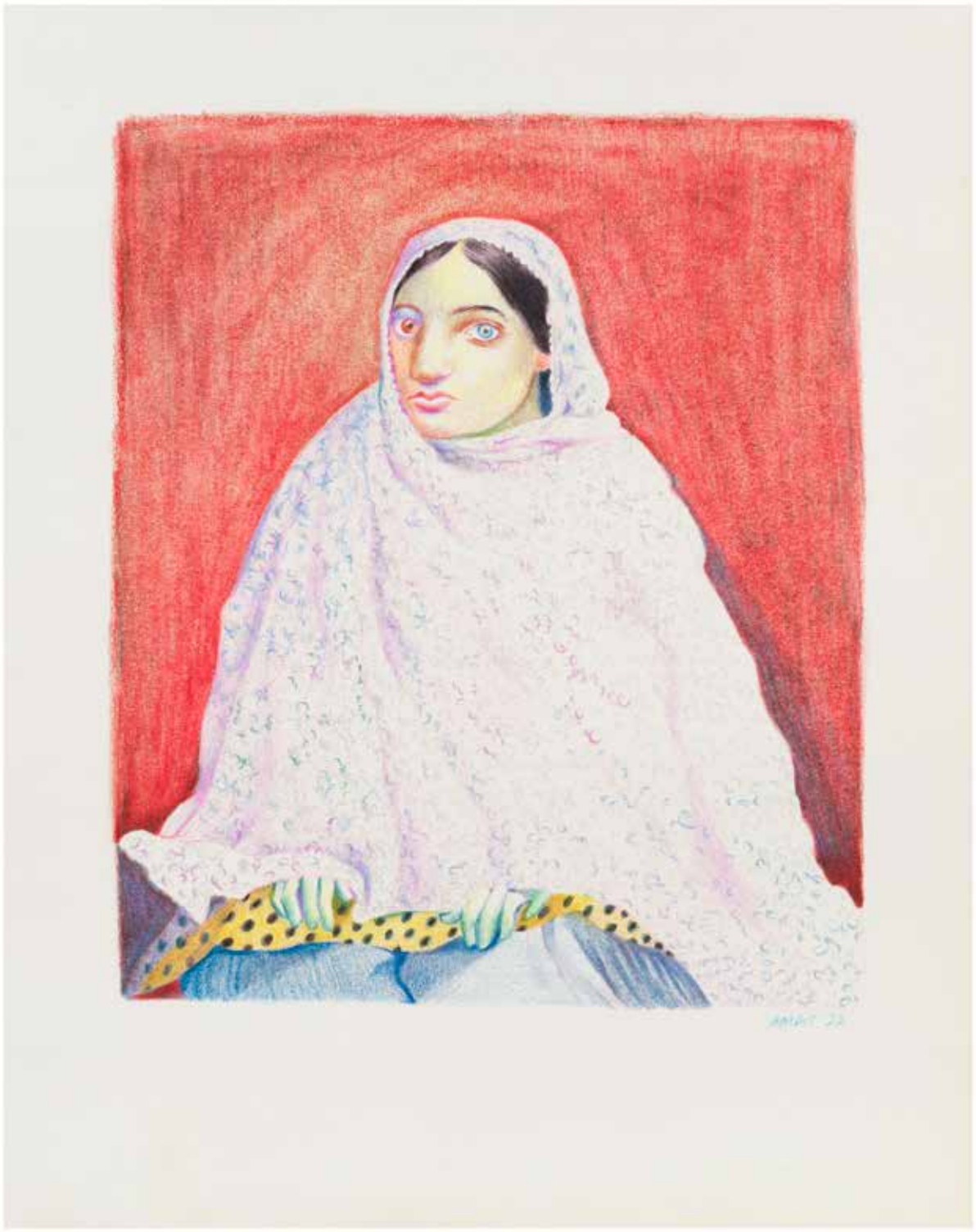
Together, these practices reveal myth not as ancient, but as a solid and active structure shaping how we see and understand the world, making it a natural part of our identity. Yet, rather than reinforcing its authority, the works fracture blurring the line between image and meaning, memory and current reality, physical and gestural.

Vittoria Beltrame is a curator, writer, and advisor dedicated to championing artists whose creative vision and talent deserve global recognition. Her practice is guided by a deep fascination with transhistorical themes, which informs her appreciation for diverse art movements and the enduring forms of talent they embody. Through her curatorial work, Beltrame seeks to create lasting dialogues between artists and movements across time.

She has curated exhibitions for galleries internationally, including Bonhams, Soho Revue and Wilder among others. Beyond her curatorial practice, Beltrame is an active writer, contributing to curatorial texts and various art publications. In addition, she has lectured at Christie's Education.

Beltrame oversees the residency program founded and hosted by Soho Revue, which offers emerging artists complimentary studio space, mentorship, and opportunities to connect with institutions and present their work. Most recently, she founded Carta Magna, a nomadic art platform dedicated exclusively to showcasing works on paper.

Beltrame holds an MSc in Art, Law, and Business from Christie's.



SEATED WOMAN

66

AMRIT SINGH SANDHU (B.1997)

Seated Woman

coloured pencil on paper, framed
19 x 15.9cm (7 1/2 x 6 1/4in).

£2,000 - 2,500

€2,300 - 2,900

US\$2,700 - 3,400

Provenance

Property from the artist's collection, UK.

Amrit Singh Sandhu is a contemporary artist based in London. Working primarily with oil and water-based pigments, found textiles, and embroidery, Amrit Singh Sandhu creates paintings that traverse the thresholds between material, memory, and transformation. Trained as an oil painter, Sandhu earned her BFA from Pratt Institute, New York (2020). Her practice charts a process of adaptation, both formally and personally, as she negotiates the shifting environments that shape her diasporic identity. Her recent works extend painting into sculptural and performative dimensions, from stretched and altered canvases to wearable, portable forms. Within these hybrid pieces, invented characters find liberation from static frames, inhabiting new states of movement and exchange. Sandhu's heritage underpins her visual vocabulary: archival family photographs and recollections become points of departure for layered reinterpretation, where nostalgia merges with discovery. The resulting figures and spaces, infused with childlike sensitivity, evoke both displacement and belonging - a poetic of becoming that mirrors her ongoing negotiation of home.

To see another work sold by the artist on these premises see Bonhams, *Modern & Contemporary South Asian Art*, 9th December 2025, lot 65.

FLESH OF THE PALM

67^{AR}

SHUMAIYA KHAN (B.1990)

Flesh of the Palm

oil and salt on canvas

70 x 59.6cm (27 9/16 x 23 7/16in).

£3,500 - 4,500

€4,100 - 5,200

US\$4,700 - 6,100

Provenance

Property from the artist's collection, UK.

Shumaiya Khan is a multidisciplinary artist working across painting, sculpture, and installation. Her practice explores instinctual, bodily forms and the relationship between physical and metaphysical realms through layered, tactile works often presented as immersive environments. Informed by myth, mysticism, and animism, her work reflects on feminine identity and contemporary contexts, prioritising emotional resonance over representation. She holds a BA from Goldsmiths and an MFA from City & Guilds of London Art School. She navigates painting as a necessity, an instinctive way of being in this world. Having lived through PTSD, gender biases, displacement, and generational trauma, she finds painting vast and fluid enough to hold the intensity of being human. Recursive and dynamic gestures are bodily accumulations that hover between compulsive and meditative, becoming records of endurance, healing, and reclamation.





A QUIET THAT SINKS

68

DIVYA BALIVADA (B.1992)

A Quiet That Sinks, 2025

oil on canvas, framed

50.2 x 40cm (19 3/4 x 15 3/4in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

Provenance

Property from the artist's collection, UK.

Divya Balivada is an Indian artist based between Goa and London. She recently graduated with MA Painting from the Royal College of Art, where she was shortlisted for the Jaguar x RCA Prize 2025. She has exhibited internationally and received the Women's Achiever Art Award 2024 in Goa, India. Divya was a trained dentist before she became a painter.

69

RAM KEOTE (B.1932)

Untitled (Abstract)

signed 'Ram Keote 68' lower right
oil and incision on wood panel, framed
91.2 x 60.3cm (35 7/8 x 23 3/4in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000

Provenance

Property from a private collection, UK.

Note: There is a Pundole's label to the reverse with the artist name.

Born in 1932 in a village in the Yavatmal district of Maharashtra, Keote graduated in Fine Art from the Sir J.J. School of Art, Mumbai, in 1956. He was later awarded a United Nations Fellowship, which enabled him to study at the Philadelphia College of Art, USA, from 1965 to 1966. The artist used this opportunity to travel extensively across the United States and Europe. His works are held in several important public and private collections, including the Lalit Kala Akademi, New Delhi; Air India, Mumbai; among others.

Dated 1968, *Untitled (Abstract)* was executed shortly after the artist's return to India. Rendered in oil with incised detailing on a wood panel, the work exemplifies a distinctly Indian modernist sensibility. It's warm terracotta and muted beige palette evokes an earthy, indigenous aesthetic, while the incised surface recalls traditional Indian carving practices. This work draws from vernacular and tribal forms, reflecting a wider interest in identity and material in post-independence Indian art.





70²

TAYEBA BEGUM LIPI (B.1969)

Dress

razor blades and beads

33 x 47cm (13 x 18 1/2in).

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Property from a private collection, USA.

Lipi is among Bangladesh's leading conceptual contemporary artists, employing form and material not merely to challenge, but to explore the complexities of gender, tradition, and veiled meaning. Her practice engages with feminist concerns, exploring questions of femininity and identity through the meticulous recreation of everyday objects in stainless-steel razor blades. Characteristic of her wider body of work, *Dress* transforms an intimate garment into a sculptural composition, its razor-blade construction evoking both vulnerability and resilience.

At first glance, the metal flows like soft satin or silk, suggesting the lightness of fabric; closer inspection reveals the razor blades, introducing a subtle tension between beauty and danger. Lipi's exceptional craftsmanship renders the cold, industrial material fluid and lyrical, while the garment, emblematic of femininity, engages with the danger of beauty, the performance of innocence, and the pressures imposed on women. Through this transformation, the work becomes both a poetic object and a nuanced commentary on restraint, vulnerability, and societal control.



“MY ART IS MY MEAL. IT IS THE SUSTENANCE OF
WHO I AM, AND WHAT I WOULD WANT TO OFFER AS
SUSTENANCE TO OTHER”

- REKHA RODWITTIYA

71 *

REKHA RODWITTIYA (B.1958)

Once upon a time

signed 'Rodwittiya, 'dated '2005-06,' titled 'Once upon a time' and medium
verso
acrylic and oil on canvas
182 x 121cm (71 5/8 x 47 5/8in).

£7,000 - 9,000

€8,100 - 10,000

US\$9,500 - 12,000

Provenance

Property from a private collection, USA.

Rodwittiya studied at the Faculty of Fine Arts, M. S. University, Baroda, where she also practiced photography under Jyoti Bhatt, before receiving a scholarship to pursue her master's in painting at the Royal College of Art, London.

Aligned with the Baroda School, Rodwittiya's work addresses gender, social inequality, and human experience through introspective and symbolic visual language. Her practice spans mediums and often centers on the female figure, depicted in daily routines, reflecting resilience, identity, and the complexities of womanhood without objectification.

Rodwittiya works with a vivid, energetic palette, layering symbolic motifs throughout her compositions. Her figures, often large, clothed women, undertake everyday rituals, merging figurative representation with symbolic storytelling to reflect themes of growth, belonging, and transformation.

In this work, *Once upon a time*, a striking female figure is rendered in stylised, graphic forms. She wears a vivid magenta dress patterned with teardrop motifs, while a central vine grows through her body, branching into lush green leaves that extend across the picture plane. The vine anchors the figure to the earth while reaching outward, evoking regeneration, vitality, and continuity, a powerful encapsulation of Rodwittiya's enduring focus on femininity, resilience, and inner strength.





“I DON’T WORK WITH AN IDEA OR A THEME. EVEN THE
RECOGNIZABLE GEOMETRIC FORMS, WHICH OCCUR AT TIMES,
ARE NOT THERE TO SYMBOLIZE OR REPRESENT A THOUGHT
OR SOME PROFOUND MEANING! I FEEL THAT IF MY WORK CAN
LEND ITSELF TO ONE INTERPRETATION THAN IT SHOULD DO SO
TO A HUNDRED OTHERS.”

– S HARSHA VARDHANA

72 *

S. HARSHA VARDHANA (B.1958)

Untitled

signed, dated ‘2005’, medium and size verso
mixed media on canvas, framed
182.2 x 148.8cm (71 3/4 x 58 9/16in).

£6,000 - 8,000

€6,900 - 9,300

US\$8,100 - 11,000

Provenance

Property from a private collection, USA.

Largely self-trained, Vardhana developed a distinctive visual language defined by richly worked surfaces and a restrained, often muted palette. The son of one of India’s leading modernists, J. Swaminathan, his engagement with art emerged as a natural progression.

Drawing on the visual lexicon of tribal motifs and symbolic forms, his compositions are built around abstract, geometric structures, frequently anchored by inverted triangular shapes, and arranged within carefully calibrated fields of colour.

Vardhana’s practice has been presented widely in both solo and group exhibitions internationally. Notable solo presentations include *Enduring Intimations from Far and Near* at Gallery Espace, New Delhi (2007–08); *Seeking the Reality* at Indigo Blue Art, Singapore (2007); *Lines Maketh the Web* at Aicon Gallery, New York (2007); and *Acute, Obtuse and Sometimes Right* at Aicon Gallery, California (2006). He is currently based in New Delhi.

73 †

ANAND PATOLE (B.1930-UNKNOWN)

Temple Wall

1965

oil on canvas, framed

101.6 x 126.7cm (40 x 49 7/8in).

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Property from a private collection, London.

Note: The title 'Temple Wall,' artist name: Lemuel Patole (India), 235 E. 49 St, New York, N.Y. 10097 and year '1965' are written on the back.

Painted in 1965, *Temple Wall* reflects the powerful current of abstraction that defined much of mid-twentieth-century painting. Across Europe and North America in the post-war decades, artists increasingly rejected direct representation in favour of expressive surfaces, gestural mark-making, and psychologically charged colour fields. By the mid-1960s, abstraction had diversified into numerous parallel tendencies, from the gestural intensity associated with Abstract Expressionism to the raw, anti-academic visual language of Art Brut, championed by Jean Dubuffet.

Temple Wall bears clear affinity with Dubuffet's aesthetic, particularly in its tactile surface and emphatic drawing. The composition is structured through a dense layering of blacks, greens, and earthen browns that evoke weathered stone or ritual architecture. Rather than presenting a literal depiction of a temple façade, the painting suggests the memory or residue of a sacred wall, an abstracted field in which line and colour accumulate like inscriptions or scars. The thickened passages of paint and irregular contours recall the material immediacy favoured by Dubuffet, whose work sought inspiration in graffiti, children's drawings, and other forms outside the academic tradition.

Yet Patole's approach is not simply derivative. While Western abstraction of the 1950s and 1960s frequently emphasised spontaneity and painterly gesture, *Temple Wall* integrates these impulses with a more contemplative spatial order. The restrained palette, dominated by sombre blacks and organic greens anchors the composition in a sense of earthiness and permanence, suggesting the physical and symbolic weight of architectural surfaces worn by time. In this way, Patole merges the expressive freedoms of contemporary abstraction with a thematic resonance drawn from the idea of sacred space.

Lemuel R. (Anand) Patole was a painter, musician, and writer who settled in New York City. He first studied painting at the Acharekar Academy of Fine Arts in Mumbai and subsequently received a scholarship to continue his studies at the School of Visual Arts in New York. Patole developed an artistic practice that blended Western modernist abstraction with spiritual and cultural themes drawn from both Hindu and Christian traditions. Alongside painting, he was also an accomplished tabla player and writer, viewing art, music, and spirituality as interconnected paths that shaped his creative philosophy.





74 *

AADIL ABEDI (B.1946)

Allah

signed 'Aadi' lower right, signed dated and titled verso

oil on canvas

91.2 x 91.2cm (35 7/8 x 35 7/8in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

Provenance

Property from a private collection, New York.

Abedi is an artist and designer whose practice explores the visual power of Arabic calligraphy. Across a wide range of works and mediums, he reimagines the script as a dynamic artistic form, celebrating its aesthetic richness beyond its linguistic function. Abedi views the beauty of the Arabic letter as universal, transcending religion, culture, and ideology, and not confined to traditional formats. Through his art Abedi transforms calligraphic elements into contemporary compositions that bring the script vividly to life.

"Developing a unique and deconstructed style in Arabic calligraphy was a process that evolved organically over time, shaped by a combination of influences, experimentation, and personal creative exploration. Initially, my journey into Arabic calligraphy began with a respect for the traditional forms and I tried my best to emulate them. However, as I delved deeper

into the art form, I found myself increasingly drawn to pushing the boundaries of tradition, seeking to infuse my work with a sense of contemporary relevance.

Growing up, I would always see very traditional iterations of calligraphy, but I knew I wanted to try and carve a niche for myself with a slightly more modern approach. My journey into deconstructed Arabic calligraphy was fuelled by a desire to deconstruct and reinterpret the traditional script in unconventional ways, challenging preconceived notions of form and structure. Drawing inspiration from modern art movements, artists, typography, and abstraction, I began to explore the expressive potential of Arabic letterforms, pushing them to their limits and beyond. Instead of adhering strictly to traditional scripts, I allowed myself the freedom to distort, fragment, and reconfigure the letters, creating dynamic compositions that retained the essence of Arabic calligraphy while imbuing them with a fresh and contemporary aesthetic." – Aadi Abedi

This departure from conventional representation does not reject tradition; rather, it seeks to reinterpret and expand the rich heritage of Arabic calligraphy. Through experimentation, Abedi opens new avenues for creative expression, developing a distinctive visual language that resonates with audiences both within and beyond his cultural community.

The present lot, *Allah*, exemplifies this approach. Vibrant strokes of gold and black Arabic calligraphy set against a deep red ground transform sacred script into a striking contemporary composition, elevating the spiritual resonance of the word into a powerful visual statement.



75 *

LAKI SENANAYAKE (1937-2021)

Untitled (Abstract)

both signed 'Laki 2014' 'Laki 09' lower right

ink on paper

25.5(10 1/16)25 x 34 cm (9 13/16 x 13 3/8 in) and 33.5 x 25.5 cm (13 3/16 x 10 1/16 in)

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

Provenance

Property from a private collection, Sri Lanka.

Senanayake is a singular figure in Sri Lankan art, widely known not only as a painter but also as a sculptor, designer and architect. His multidisciplinary practice is deeply rooted in an intimate engagement with the natural world. Living and working close to the land, Senanayake cultivated a sensibility that merges observation with imagination, allowing nature to inform both the structure and spirit of his work.

Both watercolours from 2009 and 2014 respectively, reveal the breadth of his approach within the same medium. The 2009 work carries a remarkable lightness. Here, Senanayake uses white space with great sensitivity, allowing the paper to breathe through the composition. Forms appear to hover rather than settle, and the restrained application of pigment creates an atmosphere of airiness and quiet openness. The painting feels almost like a pause, an evocation of light filtering through space, where absence is as significant as presence.

By contrast, the 2014 watercolour is markedly denser and more immersive. The composition is filled, with little to no white space, creating a sense of visual intensity and enclosure. Strong greens and earthy browns dominate the surface, building a rich, layered field that recalls the dense vegetation of Sri Lanka's landscapes. The contrast between tones is more pronounced, giving the work a structural weight and a tactile immediacy. Where the earlier piece breathes, this one envelops.

Together, these works demonstrate Senanayake's ability to navigate between openness and density, using watercolour not just as a descriptive tool but as a means of conveying different states of being within nature.



76

GOPAL GHOSE (1913-1980)

Untitled (Landscape)

signed 'Ghose 69' lower right

pastel on paper, framed

20.1 x 30.3cm (7 15/16 x 11 15/16in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

Provenance

Property from a private collection, UK.

Born in Kolkata in 1913, Ghose trained in the Neo-Bengal School of Art and later became a founding member of the influential Calcutta Group in 1943. A versatile artist, he worked confidently across a range of mediums, including watercolour, tempera, pen and ink, as well as brush and pastel.

Known by his representations of the Indian landscape, Ghose captured its atmosphere with sensitivity and spontaneity. Usually small in size, his paintings often possess an almost miniature-like quality, while simultaneously revealing a strong impressionistic sensibility.

This present pastel landscape is rendered in a minimal style, defined by quick, broad brushstrokes. It features Ghose's typical palette of rich, hazy tones punctuated by sharper areas of colour, resulting in a striking composition of sensual and lyrical quality.

77 *

ERIC BOWEN (1929-2002)

The Right to Life in Peace

oil on canvas laid on board, framed

194.4 x 99.9cm (76 9/16 x 39 5/16in).

£4,000 - 6,000

€4,600 - 6,900

US\$5,400 - 8,100

Provenance

Property from a private collection, USA.

Note: There is a poem titled 'Hiroshima II' on the reverse which says,

Poem in Japanese by Sankichi Toge

Translation:-

Give back my father,
Give my mother,
Give grandpa back,
Grandma back,
Give our sons and
Daughters back!
Give me back myself,
Give mankind back,
Give each back to
Each other!
So long as this life lasts,
Give peace back to us,
Peace that will never end.

Bowen was recognised for his abstract compositions influenced by architecture and construction. His practice encompassed geometric motifs as well as works inspired by Tantric visual traditions, often incorporating elements drawn from tribal and folk art. His works are held in several major institutional collections, including the National Gallery in Oslo, the Smithsonian Institution in Washington, D.C., and the National Gallery of Modern Art in Delhi.

After graduating from Delhi Polytechnic in 1959, Bowen received a state-sponsored grant from the Norwegian government in 1977, allowing him and his wife to settle in Oslo. The present large-scale oil on canvas laid on board forms part of a series created by the artist of twelve paintings titled *The Right to Life in Peace*. The works incorporate quotations from Rabindranath Tagore, Sankichi Tōge, and other poets and philosophers. Conceived in response to a world shaped by senseless wars and violence, the series features stark imagery, such as skeletal figures, mushroom clouds, and billowing smoke, evoking the devastation of nuclear conflict.

In *The Right to Life in Peace*, Bowen presents a solitary seated figure turned away from the viewer, facing a poem by Japanese poet, activist, and Hiroshima survivor Sankichi Tōge. The figure, wrapped in blood-stained bandages, evokes the human cost of catastrophe, while the muted, earthy palette conveys an atmosphere of quiet devastation and lingering dread. Tōge's poem introduces a layer of reflection and testimony, linking the solitary figure to the collective memory of suffering and resilience following the bombing. Supported by a grant from the Royal Ministry of Foreign Affairs of Norway, the series was later presented at the United Nations Office in Geneva.





78 *

JEEVAN RAJOPADHYAY (B.1960)

Untitled (Abstract)

signed 'Rajopadhyay 2025' lower right

acrylic on canvas

91.6 x 121.2cm (36 1/16 x 47 11/16in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000

Provenance

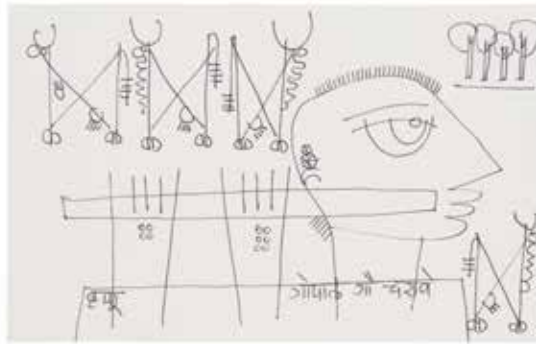
Property from a private collection, USA;

Acquired from the artist.

Rajopadhyay is a Nepalese painter whose practice reflects a decisive shift from representation to abstraction. He received his BFA from the Central Department of Fine Arts at Tribhuvan University, Kirtipur, in 1994. A student of Lain Singh Bangdel, Rajopadhyay absorbed the modernist emphasis on expressive colour and abstraction, an influence that remains visible throughout his work.

He began his career painting landscapes, mountains and trees rendered with careful observation, but gradually felt constrained by representational limits. This led him to embrace abstraction, the mode he continues to find most compelling and liberating.

Untitled (Abstract) exemplifies this mature direction, an eruption of colour dominated by vibrant yellows, punctuated by fiery reds and deep blacks. The composition is dynamic and immersive, with colour acting as both structure and emotion, demonstrating both Bangdel's legacy and Rajopadhyay's own expressive intensity.



79

HAKU SHAH (B.1934)

Untitled (Drawings)

all signed 'Haku' in Devanagiri

ballpoint pen on paper

each 20.4 x 12.6 cm (8 1/16 x 4 15/16 inch)

£1,800 - 2,400

€2,100 - 2,800

US\$2,400 - 3,200

Provenance

Property from a private collection, UK;

Acquired from Alexander Girard.

Shah's six ballpoint pen drawings on paper distil his quintessential visual language into a direct and intimate form. Featuring recurring motifs; village women and children, birds, trees, women carrying *matkas*, and peacocks, the works evoke everyday rural life with clarity and affection. The use of ballpoint pen lends an immediacy to the images, as if they were captured in a single, unbroken flow of observation and memory. Their monochrome quality heightens this effect, stripping away distraction and focusing attention on line, rhythm, and gesture, allowing the simplicity of form to convey warmth, movement, and cultural continuity.

Alexander Girard (May 24, 1907 – December 31, 1993), affectionately known as Sandro, was a multidisciplinary designer whose work spanned architecture, interiors, furniture, industrial design, and especially textiles. Given his deep interest in pattern, folk traditions, and the expressive potential of everyday imagery, he would likely have been drawn to Shah's works that celebrate vernacular life and distilled visual motifs. The rhythmic repetition of figures, animals, and natural forms, along with a strong graphic sensibility, aligns closely with Girard's own design philosophy, which embraced warmth, playfulness, and cultural storytelling through simplified yet evocative forms.



80

CHITTAPROSAD BHATTACHARYA (1915-1978)

Chittaprosad, A Lifetime in India: Linocuts and Poems

ed. Ad van Rijsewijk

text with a portfolio of thirty unbound linocut reproductions on paper
21 x 21cm (8 1/4 x 8 1/4in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

Provenance

Property from a private collection, UK.

Note: Published by S.M.A. Baarle Nassau in 1982; text and thirty prints on paper

Chittaprosad was an Indian political artist of the mid-20th century, working primarily in watercolour and printmaking. He is best known for his powerful depictions of India's social and political upheavals, including the Bengal Famine of 1943-44, as well as themes of anti-colonial resistance, economic hardship, and urban poverty.

The present work, *A Lifetime in India: Linocuts and Poems*, edited by Ad van Rijsewijk, comprises a portfolio of thirty unbound linocut prints accompanying a selection of poems. Using the linocut technique, where designs are carved into linoleum, inked, and printed onto paper, Chittaprosad presents scenes of everyday life alongside broader social concerns, rendered in his distinctive direct and striking clarity of form.

For another edition sold at Christies see *South Asian Modern & Contemporary Art Online*, 4th - 18th March 2021, lot 51.



81 *

ANNA MOLKA AHMED (1917-1994)

Untitled (Two Women)

signed 'Anna Molka' centre right

pastels on paper

50.8 x 76.2cm (20 x 30in).

£1,500 - 2,000

€1,700 - 2,300

US\$2,000 - 2,700

Provenance

Property from a private collection, Pakistan.

Exhibited

Bonhams, *Anna Molka Ahmed*, London, 7th - 9th December 2025.

Anna Molka Ahmed encouraged her students to explore all available artist materials: oil paints, watercolour, gouache, pen and ink, and pastels. She set an example with her own ability to work with assurance in all these mediums. The image of two scantily clad women in an unexplained dynamic invites the viewer to draw their own conclusions. The prostrate figure could be in distress, yet her pose is sensuous and she holds up a corner of her filmy attire in a provocative gesture. The other figure leans over her, her arms reaching out to offer aid perhaps, or possibly comfort. The fluid movement of marks in earthy tones highlighted by misty white make it a forceful depiction of a moment of interaction between two female bodies.



82

SUNITA KUMAR (B.1942)

Untitled (Mother Theresa)

each signed and dated 'Sunita Kumar '13' upper right and signed and

dated 'Sunita Kumar '13' lower right

acrylic on canvas, framed

92 x 76.4cm (36 1/4 x 30 1/16in) and 76 x 60.8cm (29 15/16 x 23 15/16in)

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Property from a private collection, UK.

Kumar, known for her gentle and lyrical interpretations of Indian life, often elevates the ordinary through subtle abstraction and poetic nuance. In the present set lot, the interplay between foreground and background unfolds through vibrant pink and yellow backdrops, against which the figure of Mother Teresa is set in two serene and contemplative compositions. Here, she is rendered as both an idiom and an emblem, faceless, yet immediately recognisable through the simplicity of her nun's habit.

Through these poetically charged works, Kumar offers a visual meditation on the quiet grace and spiritual presence of Mother Teresa.



83

DHRUVA MISTRY (B.1957)

Regarding Guardian 3 (Guardian of Treasure)

signed 'Dhruva Mistry 85' lower right

colour pastel on paper, framed

75.5 x 56.3cm (29 3/4 x 22 3/16in).

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Nigel Greenwood Gallery

Property from a private collection, UK.

Note: There is a Kettle's Yard University of Cambridge label on the reverse, which states, the name of the artist, the date, medium and Nigel Greenwood Gallery.

'Dhruva Mistry shot to fame in Britain, where he lived from 1981 to 1996, first as a student and later as a sought-after sculptor. During this period, skill and technical perfection had become outmoded in art schools in Britain. Drawing inspiration from Britain's museums, Mistry appropriated and amalgamated from diverse cultural sources, producing bold sculptural allegories that took the art world in Britain by storm. He fashioned strange hybrid creations, half animal and half human.' (Partha Mitter, Parul Dave Mukherji, Rakhee Balaram, *20th Century Indian Art: Modern Post-Independence Contemporary*, 2022, pg. 287)

Mistry's *Regarding Guardian 3* is a vivid colour pastel that captures his fascination with fantastical, hybrid form as mentioned above. The figure here merges human and creaturely traits; horns, wings, and animal-like hands and feet, while a human face, turned to the right, anchors the composition with a sense of awareness. This surreal detail reinforces Mistry's imaginative universe, where boundaries between reality and myth dissolve, and the strange becomes expressive of deeper emotional and symbolic states. According to Mistry, the *Guardian of Treasure* emerged as one of the four creatures "crossbred by the myths of my mind and Minotaur."

VITRUM STUDIO (1954-1970S)

Untitled (Woman with laundry), Untitled (Horse), Untitled (Woman), Untitled (Face)

signed 'Saloni' lower right, signed 'Tripathi' in Devanagari lower right, signed 'N. Panchal' upper left and 'S.Kumar' lower centre
ceramic tiles

Respectively 15.3 x 15.3 cm (6 x 6 inches); 15.3 x 15.3 cm (6 x 6 inches); 15.3 x 15.3 cm (6 x 6 inches); 15 x 7.5 (5 7/8 x 2 15/16 inches)

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000

Provenance

Property from a private collection, UK.

Founded in 1954 at Rutton Villa, Cumballa Hill, Bombay, Vitrum Studio was an important centre for ceramic experimentation in post-independence India. Established by Polish émigré Simon Lifschutz and his partner Hanna as the philanthropic arm of Lifschutz's glass manufacturing enterprise in Vikhroli, the studio provided a rare platform for artistic collaboration at a time of rapid industrial and cultural change.

Over the following two decades, Vitrum brought together more than thirty artists, many associated with the Sir J.J. School of Art, who explored ceramics as both a painterly and sculptural medium. Among them were Badri Narayan, S.A.M. Kazi, Sudha Madan, Sanjay Kumar, V.M. Raikar, Vijoo Sadwelkar, C.S. Bhati, H. Solanki, Naren Panchal who worked with specially developed pigments and glazes to produce highly experimental works.

The artists of Vitrum Studio largely approached ceramics in a painterly manner, treating plain plates and tiles sourced from Bengal and Europe, as surfaces for artistic expression. These supports became sites for a wide range of experimentation. The works reflect artists in the process of developing individual visual languages. These practices drew on both Indian and wider Asian aesthetic traditions, alongside influences from Western modernism.





85

BASHIR MIRZA (1941-2000)

Untitled (People of Pakistan Series)

both signed 'Bashir Mirza 67' lower left

lithographs, framed

39.9 x 33.4 cm (15 11/16 x 13 1/8 in), 39.9 x 33.4 cm (15 11/16 x 13 1/8 in)

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,600

Provenance

Property from a private collection, UK;

Acquired from a vintage shop in Eastbourne.

Mirza is known for his incisive engagement with identity, society, and the human condition. His 'People of Pakistan' series, developed during the 1960s, reflects a pivotal moment in his practice, where figuration and abstraction intersect to explore the complexities of a rapidly evolving national and cultural consciousness.

The two untitled male faces depicted here exemplify this inquiry. Stripped of detailed context, the faces emerge as both individual and archetypal, portraits that resist specificity while suggesting a collective identity. Mirza reduces form to essential lines and planes, allowing distortion and stylization to carry expressive weight. There is a psychological intensity embedded in these works. The faces appear suspended, confronting the viewer directly yet withholding narrative clarity. Through controlled use of line and tonal contrast, Mirza evokes a sense of inner life, an introspection that speaks to broader questions of belonging and selfhood in post-independence Pakistan.

For another edition sold at Christies see *South Asian Modern & Contemporary Art*, 12th - 25th March 2025, lot 71.



86 *

BOSE KRISHNAMACHARI (B.1962)

Self & Other

title, artist name, size, medium on a sticker verso

graphite on kent paper with mirror

each 76.2 x 56 cm (30 x 22 1/16 in)

£3,000 - 5,000

€3,500 - 5,800

US\$4,100 - 6,800

Provenance

Property from a private collection, USA.

Krishnamachari is a painter and curator based in Mumbai, where he has lived and worked since 1985. He completed a BFA at the Sir J.J. School of Art, Mumbai (1991), and an MFA at Goldsmiths, University of London (2000), and is a founding member and President of the Kochi-Muziris Biennale, established in 2012. His early engagement with photography, leading to his expulsion from Sir J.J. School of Art in 1992 after advocating for a dedicated studio, reflects a practice shaped by experimentation across mediums and a sustained interest in viewer engagement.

The present lot, *Self and Other*, is a triptych in graphite on kent paper exploring themes of duality and mirroring, twins, divided selves, two sides of the same whole, and the relationship between self and other. The composition evokes a visual dialogue between identities and incorporates a reproduction of Alighiero Boetti's *Gemelli (Twins)* photography, reinforcing ideas of duality, being at once the same and different, while also reflecting the artist's interest in referencing popular culture. The work ultimately engages with questions of self-representation and the multiplicity of identity.



87 *

RAFI (B.UNKNOWN)

Sleeping Beauty

signed 'Rafi' lower right

oil on board, framed

44.2 x 75cm (17 3/8 x 29 1/2in).

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,600

Provenance

Property from a private collection, Australia.

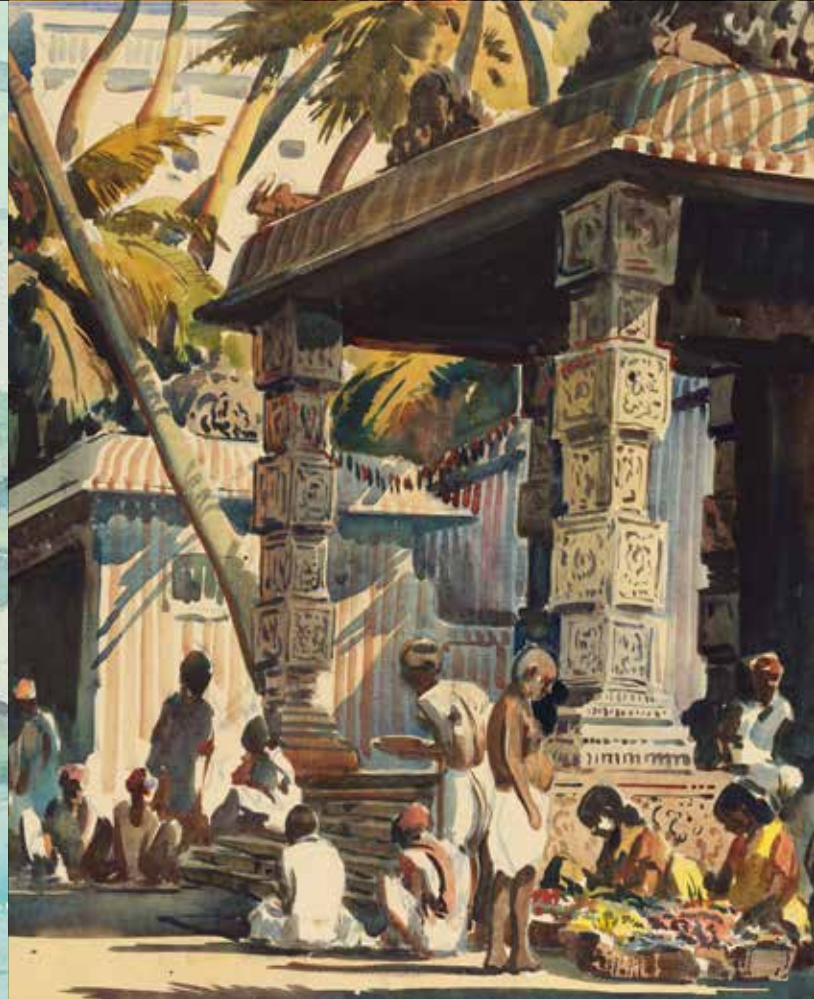
Acquired in 1977 from Fine Art Auctioneers, Consolidated Auctions Pty

Limited, Sydney;

Thence by descent.

Note: There is a label on the reverse with the name of the artist, title of the work, dimensions, date '1967' and New Delhi, India.

Sleeping Beauty presents a quietly arresting image of a reclining woman, lost in sleep, her hand tucked gently beneath her head. Draped in a blue cloth, her figure is rendered in nuanced shades of grey, creating a striking contrast against the vibrant, multicoloured background that surrounds her. This interplay between the subdued, almost sculptural stillness of the figure and the lively, expressive backdrop heightens the sense of introspection, as though she exists in a separate, inner world. The composition balances calm and energy, using colour and tone to evoke both serenity and subtle emotional depth.



THE TEMPLE IN SOUTH ASIAN MODERNISM: FOUR ARTISTIC VISIONS

LOTS 88 - 91



88

LAXMI V. SHENVI (1920-2012)

Benares

signed 'Shenvi' lower left

oil on canvas, framed

55.6 x 76.2cm (21 7/8 x 30in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000

Provenance

Property from a private collection, UK.

V. Shenvi was associated with the Bombay School and trained at the Sir J.J. School of Art, Mumbai, where he graduated in fine art. Working in a neo-impressionist idiom, he is known for his landscape paintings inspired by the Indian countryside. While earlier works were executed en plein air, he later developed compositions in the studio based on photographs taken during his travels. He exhibited widely in India throughout his career.

The present work depicts *Benares (Varanasi)*, one of the oldest continuously inhabited cities in the world, situated on the River Ganges and an important centre of pilgrimage for Hindu, Jain, Sikh, and Buddhist communities. The composition is characterised by fluid brushwork and a controlled handling of colour and light. An expressionist sensibility emerges through its atmospheric treatment and warm, tonal palette, lending the scene a contemplative, almost sacred quality.



89

B.R. GUJAR (B. UNKNOWN)

Untitled (Temples at Lalitpur)

signed 'Gujar B.R. lower left'

oil on board, framed

59.6 x 54.4cm (23 7/16 x 21 7/16in).

£600 - 800

€700 - 930

US\$810 - 1,100

Provenance

Property from a private collection, UK.

This current work, *Untitled (Temples at Lalitpur)*, represents the city of Lalitpur. Located in the south-central part of the Kathmandu Valley, Lalitpur, also known as Patan, is celebrated for its rich artistic heritage and dense concentration of important temples and Buddhist vihars. The city is home to a multi-ethnic population with predominantly Hindu and Buddhist communities, and religious as well as cultural festivals play a central role in daily life across the wider Kathmandu Valley.

Executed in oil on board, the present lot by Gujar adopts a mode of abstracted figuration. The temples are rendered in bold, geometric forms, their dark silhouettes set against a warm ochre sunset sky. In the foreground, figures are conveyed through abbreviated, gestural and textured strokes suggesting communal activity. In this lot, through an interplay of light, colour, and form, the artist constructs a charming composition of strong mood and poetic structure.



90

P.B. SURENDRANATH (1931-UNKNOWN)

Temple by the river, Recess in River, Kanchenjunga, Toil in the fields
watercolour on paper

21.5 x 30.3cm (8 7/16 x 11 15/16in).

30 x 22 cm; 37 x 26 cm; 37.5 x 25.5 cm; 52 x 37.5 cm

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,600

Provenance

Property from a private collection, UK.

Surenranath was a painter, educator, and administrator active in post-Independence Indian art. He studied at the Government College of Arts and Crafts, Madras, where he was influenced by D.P. Roy Chowdhury's emphasis on anatomical precision and classical training.

He later joined the college as a lecturer, becoming Head of Painting, and in 1978 was appointed Principal of the Government College of Arts and Crafts, Kumbakonam, a role he held until 1989. His tenure balanced the modernisation of teaching with a continued focus on drawing, craft, and figuration. Principles that also underpin his own work.

Surenranath's work reflects a balance between traditional technique and evolving visual language. Spanning portraiture, landscape, and figuration, his paintings are marked by tonal sensitivity and compositional clarity. In the present group of four watercolours on paper, *Temple by the River, Recess in River, Kanchenjunga, and Toil in the Fields*, Surenranath adopts a fluid, succinct figuration. Figures and landscapes are suggested through loose brushwork and a vibrant interplay of light and colour, favouring atmosphere over detail to evoke the quiet stillness of rural life.

His work is represented in public and private collections, notably the National Gallery of Modern Art, New Delhi, and the Government Museum, Chennai.



91

G.D. THYAGARAJ (1930-1981)

Untitled (Indian scenes)

both signed 'G.D. Thyagaraj' lower right

watercolours on silk board

48.7 x 63.5 cm (19 3/16 x 25 in), 48.7 x 63.5 cm (19 3/16 x 25 in)

£800 - 1,200

€930 - 1,400

US\$1,100 - 1,600

Provenance

Property from a private collection, UK.

Thyagaraj was an Indian artist known for his refined watercolour of Indian landscapes and depictions of rural subjects. Born in Kodaikanal he studied at the Madras College of Arts, where he developed a well define style with an emphasis on atmosphere.

This pair of Indian views, a market scene and the other illustrating daily life around a temple, are rendered in delicate watercolours, demonstrating the artist's refined handling of the medium and his ability to capture the understated beauty of everyday street life.



92

KESHRI H. MAHAJAN (B. UNKNOWN)

Weavers

signed 'K. Mahajan' lower right; circa late 1950s/early 1960s

oil on jute, framed

55 x 75.5cm (21 5/8 x 29 3/4in).

£600 - 800

€700 - 930

US\$810 - 1,100

Provenance

Property from a private collection, UK.

Indian weaving is a 6,000-year-old, diverse and continuously evolving tradition that forms a cornerstone of cultural identity across the subcontinent. Far more than textile production, it encompasses generations of artisanal knowledge embedded within handloom communities, where technique and storytelling are closely intertwined. A deeply communal activity, weaving plays a vital role in sustaining social bonds and reinforcing the shared identity of its communities.

In the present work, the weavers are depicted as part of this collective fabric of daily life. The artist celebrates these women in an almost impressionist style, their figures reduced to shifting silhouettes and fluid brushstrokes that capture the rhythm, movement, and communal energy of the scene.



93

MASOOD KOHARI (1939-2022)

Song to the Moon

signed 'Kohari 69' upper right

oil on canvas, framed

90.8 x 59.7cm (35 3/4 x 23 1/2in).

£1,000 - 1,500

€1,200 - 1,700

US\$1,400 - 2,000

Provenance

Property from a private collection, UK.

Note: The title, medium and price of Rs 500 is written in graphite on the verso.

Kohari was a Pakistani painter and ceramist, best known as a pioneer of modern ceramics in Pakistan. Emerging on the Karachi art scene in the 1950s, he was associated with artists such as Jamil Naqsh. Largely self-taught, he began painting at the age of fifteen and held his first solo exhibition in 1962 at the Pakistan-American Cultural Centre. In 1969, he moved to France, settling in Rouen, and thereafter divided his time between France and Pakistan. His work was widely exhibited, with over 200 pieces shown in exhibitions across Paris and Normandy.

Song to the Moon, painted in the year of his departure for France, reflects an expressionist approach to figuration. While painting formed a smaller part of his oeuvre, the present work demonstrates a confident fluency of brushwork, with vivid colour and dynamic contrasts that draw the viewer into the musician's introspective world. Her closed eyes suggest a moment of concentration, perhaps imagining the melody before it is played, while the surrounding fluid forms masterfully evoke the movement of thought and sound.

94

MOEEN FARUQI (B.1958)

Untitled (Two figures)

oil on canvas, framed

106.4 x 91.1cm (41 7/8 x 35 7/8in).

£2,000 - 3,000

€2,300 - 3,500

US\$2,700 - 4,100

Provenance

Property from a private collection, UK.

Faruqi is both a painter and poet whose work often reflects on the quiet alienation of modern urban life. Bringing a poetic sensibility to his canvases, Faruqi uses colour, symbolism, and simplified forms to explore how individuals exist together in cities while remaining emotionally distant.

This theme is evident in the present colourful composition, which appears divided into unequal thirds. In the foreground, a man and woman stare directly at the viewer, creating an immediate and slightly uneasy connection. Between them sits a plate of bananas and wine, and behind the woman there are simplified buildings suggesting an urban backdrop. Behind the man is a couple shown kissing, introducing a fleeting moment of intimacy, whilst a small bird rests on the woman's shoulder. The symbol of the cross is seen above them which mirrors a minaret on the opposite side.

Together these elements evoke the subtle angst of existence within contemporary city life. The architecture is intentionally generic, reflecting Faruqi's view that modern cities have become increasingly similar and interchangeable. As a result, the scene could unfold almost anywhere, with its everyday objects and symbolic motifs acting as universal markers of urban experience. Through this carefully balanced composition, Faruqi captures both the intimacy and isolation that define life in the modern metropolis.



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THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer*’s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*’ reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*’s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer*’s bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the *Bonhams* App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/ HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a *Contract for Sale* of the Lot will be entered into between the Seller and the Buyer on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the Catalogue in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this Sale.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the Buyer in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this Sale the following rates of *Buyer's Premium* will be payable by Buyers on each Lot purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the Buyer as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the Buyer are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the Lot, where indicated by a symbol beside the Lot number. See paragraph 8 below for details.

On certain Lots, which will be marked "AR" in the Catalogue and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the Buyer to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

<i>Hammer Price</i>	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, shown beside the Lot number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α Buyers from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). Buyers from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a Buyer, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise Bonhams immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our Account details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). For collection and removal of purchased Lots, please refer to Sale Information at the front of the Catalogue. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Catalogue.

11. SHIPPING

SHIPPING For information and estimates on domestic and international shipping as well as export licenses please contact The Packengers Ltd on +44 (0) 203 154 4360
bonhamslondon@thepackengers.com

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.arts council.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations. From 28 June 2025, the import into the EU of non-EU origin property of a certain age (and in some categories above a certain value) into the EU is subject to additional requirements. Under the relevant EU Regulation, it is the Buyer's sole responsibility to assess whether any Lot meets the criteria for import into the EU. The refusal of any required Importer Licence or Importer Statement, or any delay in obtaining such Licence or Statement shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species/how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk

Applications: CITESapplication@apha.gov.uk

Address: UK CITES Management Authority

Centre for International Trade

Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the *Contract for Sale*, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a Lot or any *Estimate* in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any *Description* or *Estimate* made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist Stamp or Book Sales only) and 10 of the *Buyer's Agreement*. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

As stated above, all *Lots* are sold on an “as is” basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold “as is”, and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term “proof exemption” indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term “Certificate of Unprovability” indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked ‘S1’ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked ‘S2’ and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked ‘S5’ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a ‘S58’ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held. Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- “Bill Brandt”: in our opinion a work by the artist.
- “Attributed to Bill Brandt”: in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- “Signed and/or titled and/or dated and/or inscribed”: in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- “Signed and/or titled and/or dated and/or inscribed in another hand”: in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term “vintage” may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, “printed later” will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- “Jacopo Bassano”: in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- “Attributed to Jacopo Bassano”: in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- “Studio/Workshop of Jacopo Bassano”: in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- “Circle of Jacopo Bassano”: in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- “Follower of Jacopo Bassano”: in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- “Manner of Jacopo Bassano”: in our opinion a work in the style of the artist and of a later date;
- “After Jacopo Bassano”: in our opinion, a copy of a known work of the artist;
- “Signed and/or dated and/or inscribed”: in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- “Bears a signature and/or date and/or inscription”: in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y	This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.
TP	Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
W	Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- ⊕ This *Lot* contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, ★, G, Q, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller's liability in respect of the quality of the Lot, its fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in *italics*.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove

the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

- of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the Seller, addressed c/o Bonhams at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the Seller and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the Seller may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. Bonhams has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between Bonhams personally and the Buyer, being the person to whom a *Lot* has been knocked down by the Auctioneer.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the

- Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the Seller is made on the fall of the Auctioneer's hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and Bonhams on the terms in this Buyer's Agreement.
- 1.4 We act as agents for the Seller and are not answerable or personally responsible to you for any breach of contract or other default by the Seller, unless Bonhams sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the Seller or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the Seller and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the Seller (whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless Bonhams itself sells the *Lot* as principal) made as agent on behalf of the Seller.
- 2 PERFORMANCE OF THE CONTRACT FOR SALE**
- You undertake to us personally that you will observe and comply with all your obligations and undertakings to the Seller under the *Contract for Sale* in respect of the *Lot*.
- 3 PAYMENT AND BUYER WARRANTIES**
- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each *lot*, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the Seller in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to Bonhams.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or

- enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
- 4 COLLECTION OF THE LOT**
- 4.1 Subject to any power of the Seller or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the Seller and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between Bonhams and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the Seller or held by the *Storage Contractor* as agent on behalf of the Seller and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor*'s premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the *Sale* Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.
- 6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.**

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the *Lot*;
- 7.1.3 to remove, and/or store the *Lot* at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.
- 7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.
- ## 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT
- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without

prejudice to the generality of the discretion and by way of example, we may:

- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
- ## 9 FORGERIES
- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.
- 9.3 Paragraph 9 will not apply in respect of a *Forgery* if:
- 9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the *Sale of Goods Act 1979* and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.
- ## 10 OUR LIABILITY
- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967* or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act,

omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

- 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*, but not if: the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

- will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" *Bonhams* 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on the *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty has been given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)

Please circle your bidding method above.

☐	☐	☐	☐
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Paddle number (for office use only)

BONHAMS

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Modern & Contemporary South Asian Art		Sale date: 2 June 2026	
Sale no. 31742		Sale venue: New Bond Street, London	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200 by 10s		£10,000 - 20,000 by 1,000s	
£200 - 500 by 20 / 50 / 80s		£20,000 - 50,000 by 2,000 / 5,000 / 8,000s	
£500 - 1,000 by 50s		£50,000 - 100,000 by 5,000s	
£1,000 - 2,000 by 100s		£100,000 - 200,000 by 10,000s	
£2,000 - 5,000 by 200 / 500 / 800s		above £200,000 at the auctioneer's discretion	
£5,000 - 10,000 by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (if applicable)			
Company Registration number (if applicable)			
Address			
		City	
Post / Zip code		County / State	
Telephone (mobile)		Country	
Telephone (landline)			
E-mail (in capitals)			
Please answer all questions below			
1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners			
2. Are you representing the Bidder? ☐ If yes, please complete question 3.			
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement			
Are you acting in a business capacity? Yes ☐ No ☐		If registered for VAT in the EU please enter your registration here: / - -	

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond ☐	Please include delivery charges (minimum charge of £20 + VAT) ☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Bidder/Agent's (please delete one) signature:	Date:

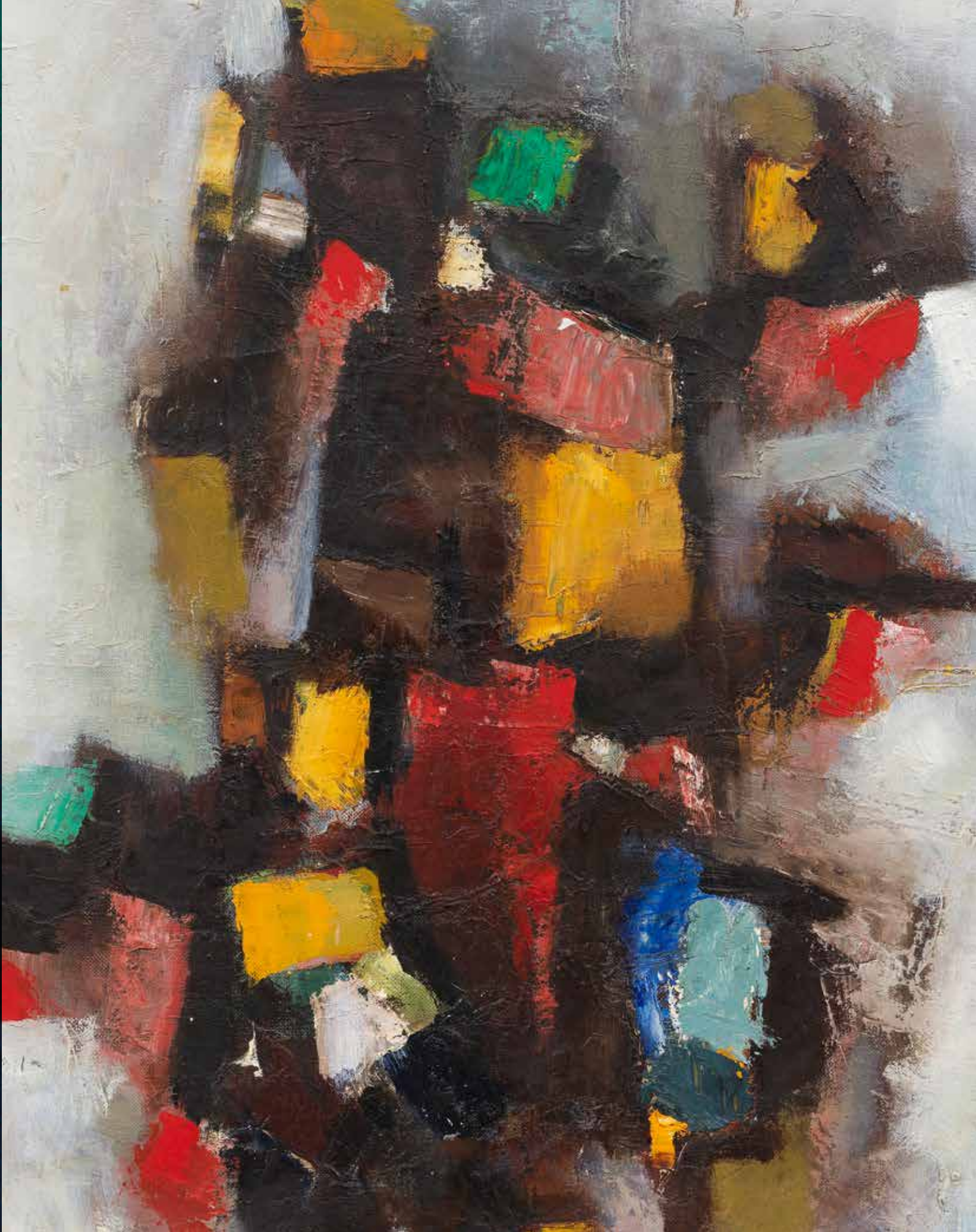
★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or post the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.









Bonhams
101 New Bond Street, London W1S 1SR
+44 (0) 20 7468 5829
bonhams.com